

真義大觀

XIV

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SELECTED RELICS

of JAPANESE ART

Vol. XIV

EDITED BY S. TAJIMA

真美大觀

第十四冊

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

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JAPANESE ART

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大正美術

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PUBLISHED

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NIPPON SHIMBI KYOKWAI

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眞美大觀 第十四冊

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名古屋離宮御床張附

海波鴛鴦圖(金碧紙本着色) 狩野興意筆

(竪九尺、横一尺二寸三分)

同御襖

海波千鳥圖(金碧紙本着色) 同筆

(竪五尺七寸五分、横四枚通じて一丈五尺三寸五分)

同御杉戸

蘆舟圖(着色)

同筆

(竪五尺七寸五分、横二枚通じて八尺五寸)

名古屋離宮御床張附の事及び狩野興意の傳は、既に第十冊に述べたり、茲に掲ぐる所の床張附及び襖は共に同離宮御湯殿御殿の裝飾畫にして、障壁相通じて海波と水禽とを圖したり、之を先に掲ぐる所の同離宮黒木書院の山水圖に比するに、筆情頗る勁巧にして、寧ろ同筆と稱する二條離宮白書院の山水圖に近きものあり、蓋し其の門下に探幽の妙手を出だせる一大作家、造詣廣くして趣味踴せず、畫くに臨みて時に變化を弄せしものか、石を畫ける大斧劈の壯筆と、波を畫ける婉曲の麗筆との反映何等の自在ぞ、怒濤頑石の間、細巧優美の水禽を着けて、以て益、配合の妙趣を成せるを觀よ、蘆舟圖、杉戸は黒木書院上御膳所の廊に用ゐたるものにして、表には古木寒鴉の圖あり、本圖は其の裏面とす、摺實勁健の筆法、彼の有名なる尙信の二條離宮濡れ鷺の杉戸(第十二冊掲載)と、眞に好一對の名品と稱すべし。

VARIOUS SCENES.

FROM THE INTERIOR DECORATIONS OF THE IMPERIAL DETACHED PALACE, NAGOYA.

BY KÔI KANÔ.

First :—Waves and Mandarin ducks, on Wall.

(8 feet 11½ inches by 1 foot 2¾ inches.)

Second :—Waves and Sanderlings, on Sliding Wall - Panels.

(15 feet 3½ inches by 5 feet 8¾ inches.)

Third :—Reeds and Boats, on a Cedar - Door.

(8 feet 5½ inches by 5 feet 8¾ inches.)

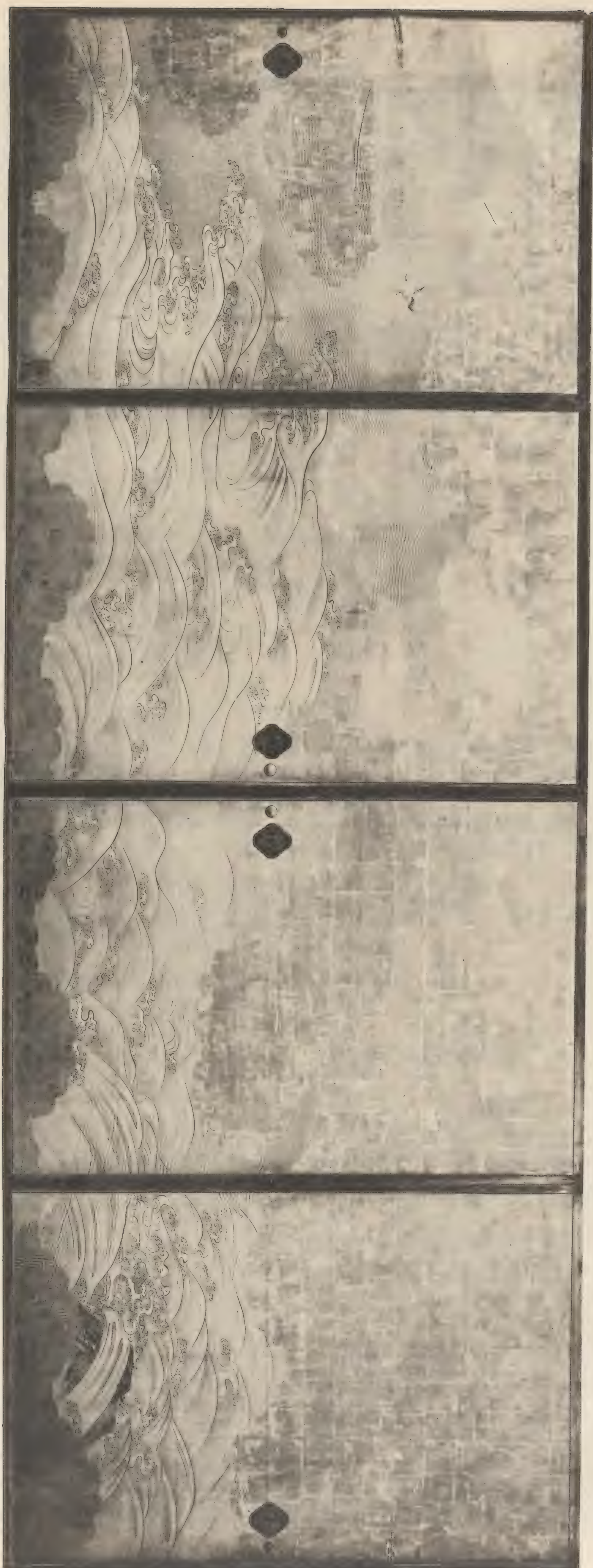
(COLLOTYPES.)

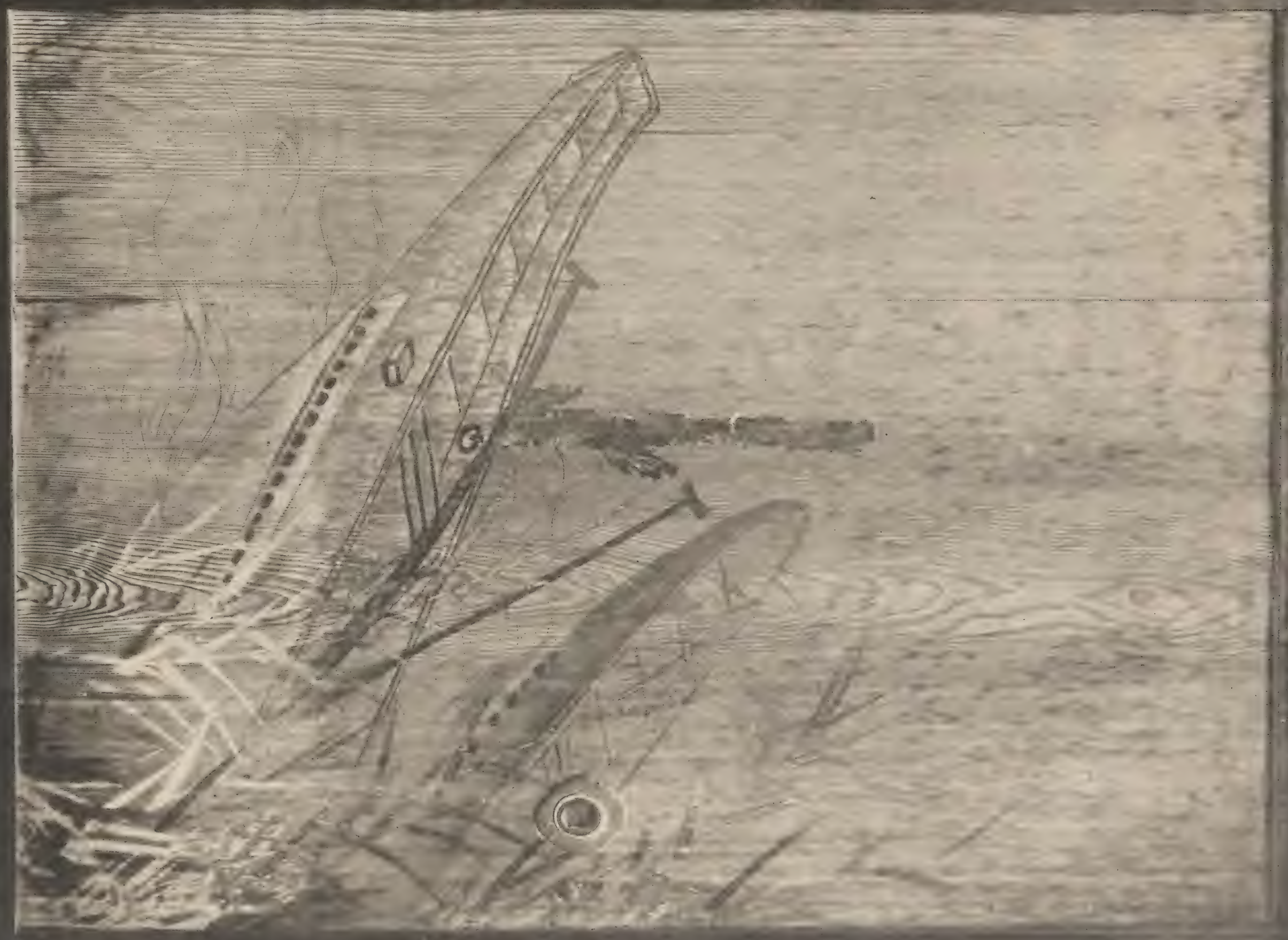
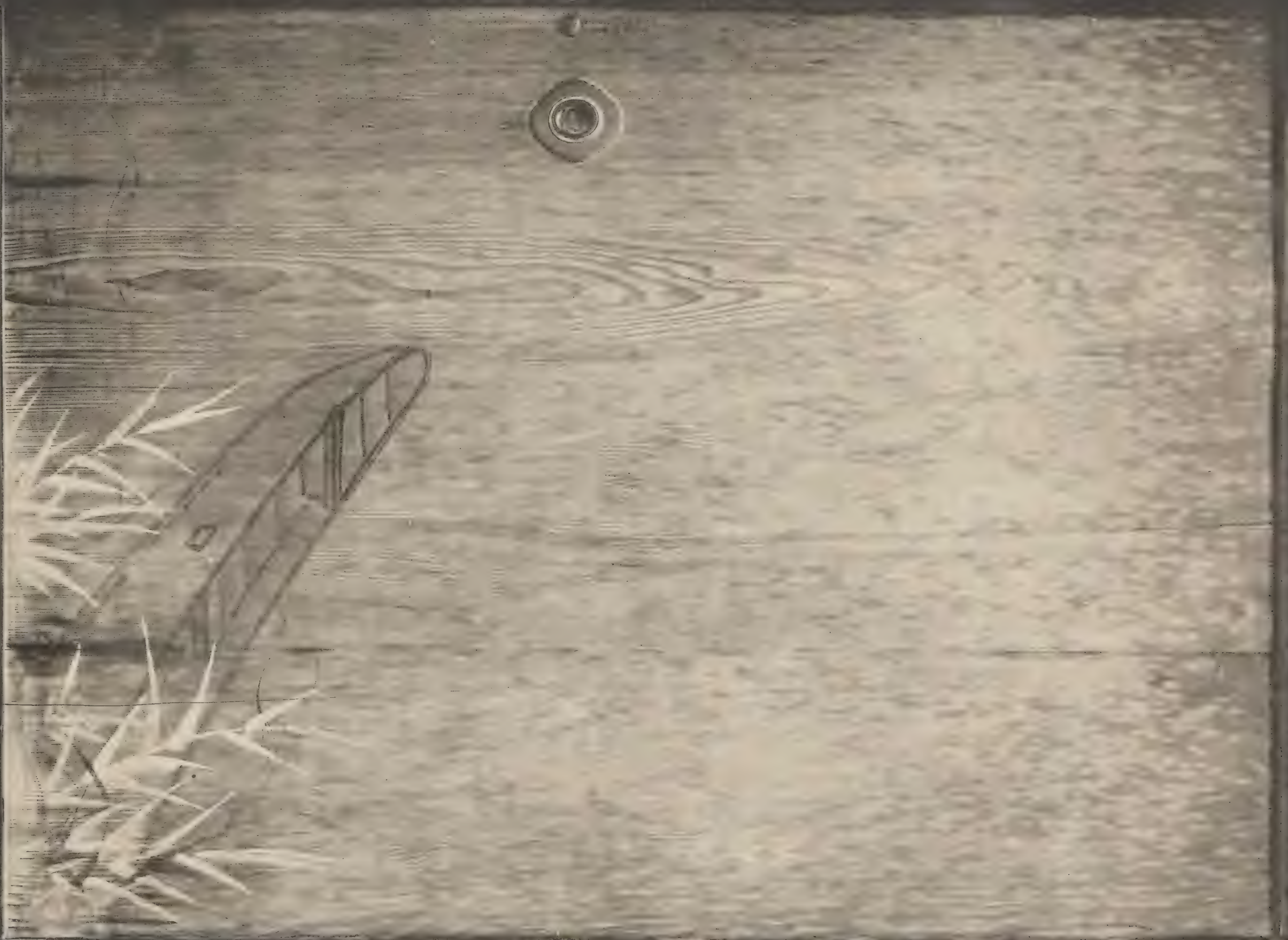
We have already given a partial description of the Detached Palace at Nagoya, and told of Kôï Kanô in the eleventh volume of this series. The first pictures which we reproduce here, are decorations in the bath-room of this palace, and the waves and birds are painted continuously on the wall and the sliding wall-panels. Comparing them with the landscapes in Kurokishoin of the same palace, we deem these very forceful; the skilful brushwork is quite like that seen in the scenery on the walls of the Shiroshoin of Nijô palace, Kyôto, and these latter are said to have been painted by the same artist. He had among his pupils many, like Tannyû, who subsequently became very clever artists. Kôï disciplined his hand and so calculated his composition that when he was painting he could control his brush in its wide variation of use. His works display a great range of contrast; for example the bold sweep of the brush, back and forth, when he depicted rocks, and the gentleness which he put into the waves; as well as the harmony displayed in showing the fowls riding upon the surging waves, with the way the roaring breakers dash against the rocks: all these suggest variety. The picture of the reeds and boats is on the inside of the door into the dining-room, as one approaches along the passage; on its outer face is painted a picture of leafless trees and lonely crows. For the latter, we find a companion picture in the "Wet Heron on an Old Boat," painted on a cedar-door in Nijô Palace, Kyôto,—given in the twelfth volume: in the steadfast and forceful use of the brush. Naonobu, the man who executed that picture, may be compared with Kôï, and the two make a complementary pair of clever artists.

同(繪十二冊) 第一巻の各品を録すへし
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同(繪十二冊) 第二巻の各品を録すへし
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VARIOUS SCENES.
FROM THE INTERIOR DECORATIONS OF THE IMPERIAL DETACHED PALACE, NAGOYA.
BY KŌI KANŌ.
First:—Waves and Mandarin ducks, on Wall.
(8 feet 11½ inches by 1 foot 2½ inches.)
Second:—Waves and Sandalwoods, on Sliding Wall - Panels.
(12 feet 3½ inches by 2 feet 8½ inches.)
Third:—Reeds and Boats, on a Cedar - Door.
(8 feet 2½ inches by 2 feet 8½ inches.)
(COLLOTYPES.)
We have already given a partial description of the Detached Palace at Nagoya, and told of Kōi Kanō in the eleventh volume of this series. The first pictures which we reproduce here, are decorations in the bath-room of this palace, and the waves and birds are painted continuously on the wall and the sliding wall-panels. Comparing them with the landscapes in Kurukishoin of the same palace, we deem these very forcible; the skillful brushwork is quite like that seen in the scenery on the walls of the Shiroshoin of Nijō palace, Kyōto, and these latter are said to have been painted by the same artist. He had among his pupils many, like Tann'yū, who subsequently became very clever artists. Kōi disciplined his hand and so calculated his composition that when he was painting he could control his brush in its wide variation of use. His works display a great range of contrast; for example the bold sweep of the brush, back and forth, when he depicted rocks, and the gentleness which he put into the waves; as well as the harmony displayed in showing the fowls riding upon the surging waves, with the way the roaring breakers dash against the rocks: all these suggest variety. The picture of the reeds and boats is on the inside of the door into the dining-room, as one approaches along the passage; on its outer face is painted a picture of leafless trees and lonely crows. For the latter, we find a companion picture in the "Wet Heron on an Old Boat," painted on a cedar-door in Nijō Palace, Kyōto,—given in the twelfth volume: in the steadfast and forcible use of the brush. Nonobu, the man who executed that picture, may be compared with Kōi, and the two make a complementary pair of clever artists.







京都御所皇后宮御殿御襖駒迎圖

(絹本砂子地着色) 岸岱筆

(鑒各圖二尺二寸、横一尺四分)

今の京都皇居は安政二年三月十八日木造始めを行ひ、八月二十四日上棟十一月一日落成、檢關ありしものにして、皇后宮御殿も同時の造營に係れり、茲に掲ぐるは其の畫障の一にして、岸岱の畫く所なり、岸岱の遺作及び傳記は既に第六冊に載せたり、就て看るべし、岸岱は天明五年の生まれなれば、此の畫を作れるは其の七十一歳の時なり、樹石の畫法例に依りて岸派の本色を示し、人物は國俗を畫きて、土佐風に入らず、別に一種の趣を成せり、畫題駒迎へは朝廷八月の行事にして、諸國の牧場(近世江戸幕府)より貢馬を牽きて京に致すを、官人を遣はして之を逢阪の關に迎へしむるを云ふなり

WELCOMING THE HORSES.

PAINTING ON THE SLIDING WALL-PANELS OF THE EMPRESS' HALL IN THE KYÔTO IMPERIAL PALACE.

(Coloured; each picture, 2 feet 2 $\frac{3}{8}$ inches by 1 foot $\frac{1}{2}$ inch.)

BY GANTAI.

(COLLOTYPE.)

The rebuilding of the present palace in Kyôto was begun on the 18th day of the 3rd month of the 2nd year of Ansei (May 4th, 1855); on the 24th day of the 8th month of the same year, the ceremony of raising the ridge-pole was held; and on the 1st day of the 11th month, the inspection was completed and the edifice declared finished. The Empress' Hall was built at the same time.

The present picture is from one of the wall-panels in a room which was decorated by Gantai. His works have been alluded to and his biography given in the sixth volume of this series. As he was born in the 5th year of Temmei (1785), this picture was painted in his seventy-first year. The method of treating trees and rocks shows, as usual, the influence of the Kishi school: the features of the persons show the customs of the country at that time, and are not drawn according to the canons of the Tosa school, but show a special taste of their own which differs from the Tosa technique. The title, "Welcoming the Horses," recalls a ceremony which was held, in former times, at the Palace and by officials of the Imperial Household who went to the Ôsaka barrier, just east of Kyôto, to receive from the people horses which were driven there from various places to be offered to the Emperor. In later years the horses were delivered by the Shôgunate in Yedo to the Emperor, and were then brought by his officials for presentation at the barrier.

を云ふなり

官人を輩おしつて之を差遣の關に迎へこむる
(近世正日幕府)より貢馬を奉きて京に送す
御前へは神延八日の行事にして幕府の教
主の御二入を特別に一層の禮を賜はる
りて幕府の本意を示し人神は國俗を備え
は其の十一歳の御はり樹石の書法前二
は天明五重の生まはれ江流の書を作れ
は既に第六冊の書をたり就て書さへし岸
して岸沿の書を御はり岸沿の書を文な
幕府に御はり幕府に御はり幕府の御は
御前ありしものにして皇宮御殿も同時
の御はり入日二十四日十一日一日幕
今の京幕府は文延二年三月十八日幕

(幕府の御はり二す第一御はり)

(幕本御はり御はり) 岸沿

京幕府御はり皇宮御殿御はり御はり

WELCOMING THE HORSES.

PAINTING ON THE SLIDING WALL-PANELS OF THE EMPRESS.

HALL IN THE KYOTO IMPERIAL PALACE.

(Coloured; each picture 2 feet 2½ inches by 1 foot ½ inch.)

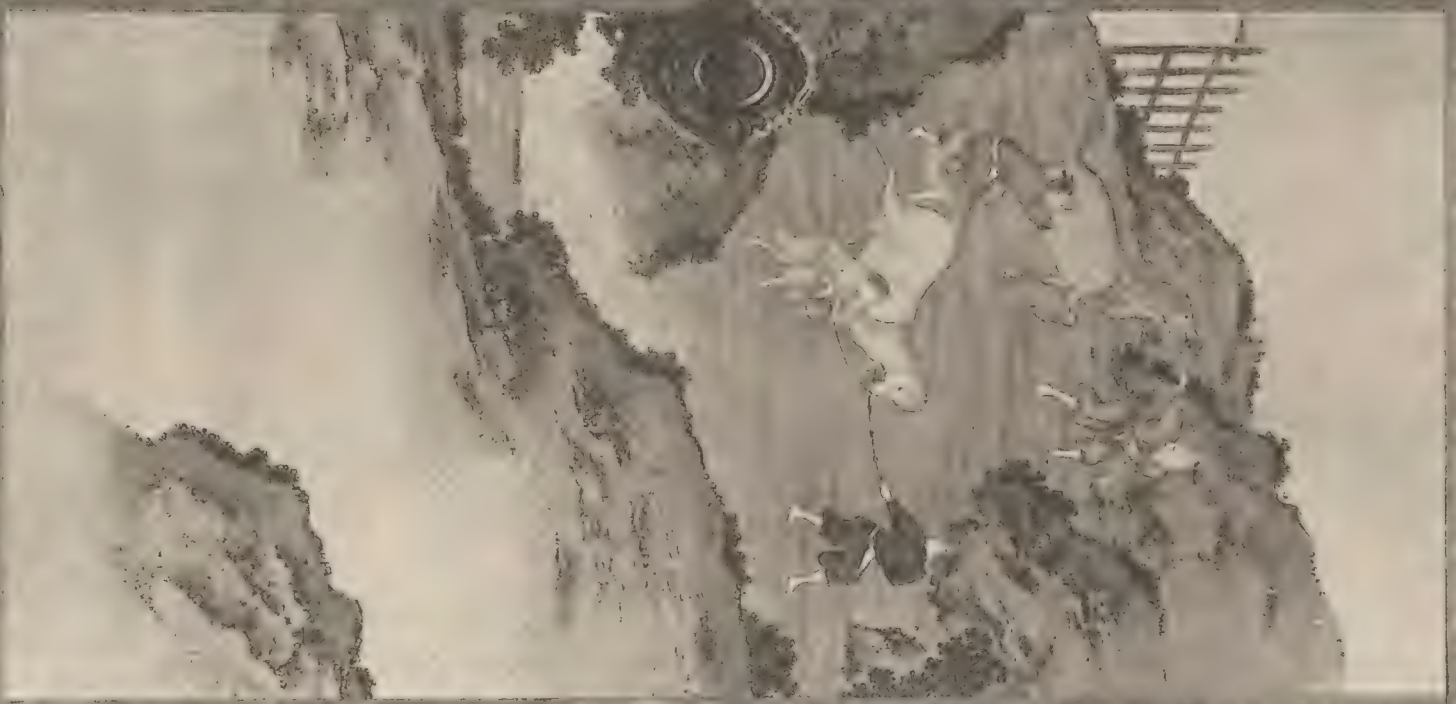
BY GANTAI.

(COLLECTED)

The rebuilding of the present palace in Kyôto was begun on the 18th day of the 3rd month of the 2nd year of Ansei (May 4th, 1852); on the 24th day of the 8th month of the same year, the ceremony of raising the ridge-pole was held; and on the 1st day of the 11th month, the inspection was completed and the edifice declared finished. The Empress' Hall was built at the same time.

The present picture is from one of the wall-panels in a room which was decorated by Gantai. His works have been alluded to and his biography given in the sixth volume of this series. As he was born in the 5th year of Tenmei (1785), this picture was painted in his seventy-first year. The method of treating trees and rocks shows, as usual, the influence of the Kishi school: the features of the persons show the customs of the country at that time, and are not drawn according to the canons of the Tosa school, but show a special taste of their own which differs from the Tosa technique. The title, "Welcoming the Horses," recalls a ceremony which was held, in former times, at the Palace and by officials of the Imperial Household who went to the Ôsaka barrier, just east of Kyôto, to receive from the people horses which were driven there from various places to be offered to the Emperor. In later years the horses were delivered by the Shôgunate in Yedo to the Emperor, and were then brought by his officials for presentation at the

barrier



維摩詰畫像(絹本淡彩)

傳支那東晉顧愷之筆

(竪二尺七寸七分横一尺七寸七分)

京都臨濟宗大本山東福寺藏

維摩居士の事は、先に第二冊運慶作木像の説明に述べたり、顧愷之字は長康、幼名を虎頭と云ふ、東晉の晋陵無錫の人なり、博學にして才氣あり、衛協の風に倣ひて尤も丹青を善くす、而も資性恬淡にして癡の如し、故を以て時に才、畫癡の三絶と稱せらる、尙書謝安深く之を重んじ、蒼生ありて以來未だ之あらずと爲す、哀帝の興寧中、瓦官寺僧衆を置きて會を設け財を朝賢に募縁す、士大夫皆十萬錢に過ぐる者なし、長康獨り百萬と注す、長康素より貧し、衆以て大言と爲す、長康僧をして一壁を備へしめ、戸を閉ぢて往來すること一月餘、維摩詰一軀を畫く、工畢りて將に眸を點せむと、乃ち寺僧に謂ひて曰はく、之を開かば第一日には觀者應に十萬錢を施すべく、第二日には五萬錢を施すべしと、戸を開くに及びて、賽施する者嘖咽し、數日にして俄かに百萬錢を得たり、此の壁畫後に獅子國所獻の白玉佛像及び戴安道製する所の行像と共に世に瓦官寺の三絶寶物と稱せらる、安帝義熙の初め、長康官散騎常侍たり、長康頗る肖像に長ず、其の巧妙を做大したる神異談あり、曾て中興帝相の列像を畫きて、妙極一時に著はる、魏晉の名臣贊評甚だ多し、長康又論畫一篇を著して寫照の要法を説く、其の斷章間、今に傳はれり、後世古畫の妙を言ふ者、先づ顧陸張吳を稱す、張懷瓘之を品して曰はく、「運思精微襟靈莫測、雖寄迹翰墨、其神氣飄然在煙霄之上、不可_レ以_レ圖畫間求_レ象_レ人之美、張(僧繇)得_レ其骨、陸探微得_レ其肉、顧得_レ其神、神妙無_レ方、以_レ顧爲_レ最と、眞に吳道子以前に於ける第一の畫聖なり、歷代名畫記其の遺作名品の畫題を列舉せりと雖も、今にして其の眞蹟を尋ぬるに由なし、本圖傳へて顧愷之の筆と爲すと雖も、其の畫幅の形式及び緋素彩墨の古色に觀るも、到底千五百年前の舊物とは信ぜられず、然れども本品の圖様は、李龍眠の筆と稱するものにも、殆ど相同じき類品ありて、或は六朝に有名なりし瓦官寺壁畫の古様を轉傳したるものには非ずやとも想はれざるにあらず、描線の筆意に至りては、稍古意の掬すべきなきに非ずと雖も、頗る唐宋の蹟に類し、畫面の古色は寧ろ宋朝以上に非ざること認む、面相手足より衣褶の畫法に至るまで、高古典雅にして而も巧妙を極めたり、實に有數の古名畫とす

VIMALA - KIRTÎ.

(Kakemono, in colours; 2 feet 9½ inches by 1 foot 9½ inches).

SAID TO BE BY KU CHI-CHIH (CHINESE.)

OWNED BY THE TEMPLE, TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

We have mentioned Vimala-kirti in the second volume of this series, with the descriptive text of the Wooden Image by Unkei. Ku Chi-chih's other name was Chang-Kang, but when he was young, he was called Hu-tou: he lived in Chin-ling in the East Chin dynasty, China. He was extremely learned and talented. As he was very imperturbable, he was often taken for a fool, so he was called, derisively, "The Three Natures," that is, Learning, Art, and Folly. The temple, Wa-kuan-ssu, asked for contributions from the parishioners, but there was no one who donated more than One hundred *cash*: Chi-chih alone said he would give a Million *cash*, yet he was, of course, very poor. With the purpose of making good his promise, he built a wall in the temple and then closed the doors of the chamber to the populace. He devoted himself assiduously to painting a picture of Vimala-kirti on that wall. As he was making the finishing stroke of his brush, by putting in the pupils of the eyes, he said to the priest in charge of the temple: "If, now, you open the doors of this room, you will receive a Hundred thousand *cash* on the first day, and Fifty thousand on the second, from worshippers who come to the temple." People who saw the picture were so much impressed by it that they gave a Million *cash* in a few days.

The picture we reproduce here is said to have been painted by Ku Chi-chih; but if we look at the margin of the picture and at the tone of the India-ink, we cannot believe that it was done more than fifteen hundred years ago. There was another artist who painted a picture which resembles this one; but it seems to us that this was done in the reign of Tang or Sung dynasty; because the colour of the India-ink shows it to be old. The way of drawing the face of Vimala-kirti, his hands, feet, and robes, is very noble and delicate, as well as skilful, so the picture is, indeed, one of the best masterpieces.

○西嶺の西の山に二休の古跡を

[illegible]

京漢鐵路大木山東師範

二只小書小衣一一只小書

縣志書新（原本新）

聯支派東晉與謝之弟

VIMALA - KIRITI.

(Kakemono, in colours; 2 feet $9\frac{1}{2}$ inches by 1 foot $9\frac{1}{2}$ inches).

SAID TO BE BY KU CHI-CHIH (CHINESE).

OWNED BY THE TEMPLE, TOKUKU KYOTO

(347 TO 1305)

gave a Million cash in a few days. Fifty thousand on the second, from worshippers who come to the temple." People who saw the picture were so much impressed by it that they to the priest in charge of the temple: "If now you open the doors of this room, you will receive a Hundred thousand cash on the first day, and to painting a picture of Vināla-kitti on that wall. As he was making the finishing stroke of his brush, by putting in the pupils of the eyes, he said making good his promise, he built a wall in the temple and then closed the doors of the chamber to the populace. He devoted himself assiduously donated more than One hundred cash: Chi-chih alone said he would give a Million cash, yet he was, of course, very poor. With the purpose of 'Natures', that is, Learning, Art, and Folly. The temple, Wu-tan-san, asked for contributions from the parishioners, but there was no one who He was extremely learned and talented. As he was very impetuous, he was often taken for a fool, so he was called, derisively, "The Three child's other name was Chang-Kang, but when he was young, he was called Hu-tou: he lived in Chin-ling in the East Chin dynasty, China. We have mentioned Vināla-kitti in the second volume of this series, with the descriptive text of the Wooden Image by Unkei. In Chi-

indeed, one of the best masterpieces. The way of drawing the face of Vimala-kirti, his hands, feet and robes, is very noble and delicate, as well as skilful, so the picture is, resembles this one; but it seems to us that this was done in the reign of Tang or Sung dynasty; because the colour of the Indian-ink shows it to be of the Indian-ink, we cannot believe that it was done more than fifteen hundred years ago. There was another artist who painted a picture which The picture we reproduce here is said to have been painted by K'u Chi-chih; but if we look at the margin of the picture and at the tone



聖衆來迎圖(絹本着色) 傳惠心僧都筆

(竪四尺七寸七分、横五尺一寸二分)

京都淨土宗大本山知恩院藏

惠心僧都の遺作と稱するものは、既に屢之を紹介し(第一冊山越阿彌陀、第四冊阿彌陀二十五菩薩、第六冊藥師三尊及十二神將第十二冊阿彌陀來迎、第十三冊山越阿彌陀三尊及十界圖屏風、其の傳記及び阿彌陀來迎の説明も復た贅するを須ゐず、茲に掲ぐるは飛來迎と稱する圖にして、阿彌陀如來の往生を願ふ者を其の淨土に攝取せむ心の切にして急なるを表するに、迅飛の來迎を以てしたる命意なり、來迎の圖多くは皆傳へて惠心僧都の筆と稱すと雖も、此の種の畫の鎌倉時代淨土宗弘教の盛時に成れるもの最も多きに居ると、同時代の作に係る前冊所載十界圖屏風の畫風に同じく、殊に其の山水、樹木の筆致、彩法酷似して、同時代に於ける繪卷物中の景色畫法に異ならざること憶へば、本圖亦惠心僧都の眞筆に非ずして、單に僧都の思想意匠を紹述したるに過ぎざるなきやを保すべからざるなり、今之を細觀するに、佛菩薩の微密精巧は言ふに及ばず、山皴樹法の和畫の能事を窮めたる、眞に有數の寶繪なりと稱すべし。

THE DESCENT OF AMITÂYASU
FROM PARADISE.

(*Kakemono*, in colours; 3 feet 10 $\frac{5}{16}$ inches by 5 feet 1 $\frac{1}{16}$ inches.)

SAID TO BE BY YESHIN SÔZU.

OWNED BY THE TEMPLE, CHION-IN, KYÔTO.

(COLLOTYPE.)

We have already mentioned works by Yeshin Sôzu several times: that is to say, in the first volume, Buddha Amitâyasu Appearing from Behind a Mountain; in the fourth volume, Buddha Amitâbha and Twenty-four Bodhisattvas; in the Sixth volume, Buddha Bhesajya and Two Saints with Twelve Demigods; in the twelfth volume, The Welcoming Amitâyasu; and in the thirteenth volume, Amitâyasu and the Twelve Worlds: we need not, therefore, mention Amitâyasu here or repeat Yeshin's biography. This picture is called The Descent of Amitâyasu from Paradise, and is intended to illustrate the Buddha's great anxiety to save those souls who have found grace in his death, and to place them in Paradise, hence the title, for the Buddha makes haste to save.

Although this picture is alleged to have been painted by Yeshin Sôzu, there were many such in the Kamakura era, because the doctrine of the Jôdo sect prevailed widely at that time. In the last volume we reproduced Amitâyasu and the Ten Worlds, and this picture and that one are of the same type; especially in the details of scenery, trees, and colouring. This is not essentially different from the picturesque *Emakimono* which was the most popular form of pictorial art during the Kamakura epoch (12th to 14th century); therefore we are inclined to think that this picture is not the work of Yeshin Sôzu, but that it was done by someone who had a thorough comprehension of Yeshin's ideas and methods. When we study this picture carefully, we cannot help admiring the delicacy and skill, especially in the treatment of the Buddha; while the skill displayed in drawing the outlines of the mountains, the crevices of the rocks, and the shape of the trees, attains the extreme limit of artistic dexterity, and the composition is a bright jewel in the crown of Japan's pictorial art.



孔雀明王畫像(絹本着色)

筆者不詳

(竪三尺八寸五分、横一尺九寸六分)

伯爵井上馨君藏

孔雀明王の事は、本書第三冊仁和寺藏畫の條に於いて之を述べ、又第七冊に山城安樂壽院の藏幅を掲載せり、本圖は尊容畫風全く安樂壽院の圖に同じく、唯前者よりも畫面の剝落少きのみ、前者は先に崇徳天皇(西暦一一二四年一一四一年)頃の作として之を説明せしが、本圖亦恐らくは同年代の筆なるべく、纖密流麗の彩筆、眞に藤原時代末葉の一名蹟なり

MAYÛRA - VIDYÂRÂJA.

(*Kakemono*, in colours; 3 feet 10 inches by 1 foot 11½ inches.)

ARTIST UNKNOWN.

OWNED BY COUNT KAORU INOUE, TOKYO.

(COLLOTYPE.)

In the third volume of this series, in connection with the picture owned by the temple, Ninnaji, Kyôto, we mentioned Mayûra-vidyârâja, and in the seventh volume, we described the picture owned by the temple, Anrakujuin, Yamashiro province. The present picture is the same as the latter in the figure of the god and in the mode of treatment; but this one is not so much defaced as that, and the surface is not so dim and obscure. As we have described the Anrakujuin picture as one executed during the time of Emperor Sutoku, who reigned from 1124 to 1141, we are of the opinion that this, too, belongs to the same period. This picture is noted for its delicacy and softness, and is esteemed as a type of the art at the end of the Fujiwara epoch (first half of the 12th century).

一、本國市無さくは別半升の筆ひる
一一四一、金銀の計さうて文を讀取
前卷の末に書懸天見稱祖一一二圓半
一、和蘭昔より書簡の隱家々々云ふ
お尋察書懸さく突進書簡の圖の間で
山縣突進書簡の鑑別と附録あり本圖
書の終り量つて文を讀むべき事なり
此書即ち王の事刻本書三冊は麻書鑑

連三十八年正月一日此廿六日

筆管不離

丹室即王蘭翁（陳本音西）

(Kekewene, in colour; 3 feet 10 inches by 1 foot 1½ inches.)

АВТОРИТЕТ

OWNED BY COUNT KAO INOUE, TOKYO.

(314761-108)

In the third volume of this series, in connection with the picture owned by the temple, Ninaji, Kyôto, we mentioned *Mayûra-vijaya-rûji*, and in the seventh volume, we described the picture owned by the temple, *Anrakujin*, Yamashiro province. The present picture is the same as the latter in the figure of the god and in the mode of treatment; but this one is not so much defaced as that, and the surface is not so dim and obscure. As we have described the *Anrakujin* picture as one executed during the time of Emperor Sutoku, who reigned from 1124 to 1141, we are of the opinion that this, too, belongs to the same period. This picture is noted for its delicacy and softness, and is esteemed as a type of the art at the end of the Fujiwara epoch (first half of the 12th century).



扇面古寫經下繪(紙本着色)

筆者不詳

(各竪八寸三分横上部徑一尺六寸三分)

東京帝室博物館及大和法隆寺藏

扇面古寫經は先に第七冊に近江西教寺所藏の一面を載せて、諸所に散在せるものをも説明せり、茲に掲ぐる第一は東京帝室博物館所藏妙法蓮華經普賢菩薩勸發品初段長行の一部分、第二は法隆寺所藏佛說觀普賢菩薩行法經偈頌の下半及び之に續ける長行の一部分なり、其の下繪前者は年少士女の小禽を捕へむとする圖、後者は殿庭女子悠遊の圖共に藤原時代に於ける風俗畫にして、經文とは毫も意味の關聯あらず、其の謂はゆる引目鉤鼻の畫風、頗る隆能源氏、嚴島經卷及び紫式部日記等に似て、而も稍稚氣あるを觀れば、此の種の畫風に屬するものゝ中、本品蓋し最も古かるべし、尙精しくは第七冊の説明に見よ。

BUDDHIST SÛTRAS AND PICTURES
ON FOLDING-FANS.

(In colours; each, height 9 $\frac{9}{16}$ inches, breadth 1 foot 7 $\frac{1}{2}$ inches.)

ARTIST UNKNOWN.

OWNED, RESPECTIVELY, BY THE IMPERIAL MUSEUM,
TOKYO, AND THE TEMPLE, HÔRYÛJI, YAMATO.

(COLLOTYPES.)

With regard to copies of the Buddhist sūtras painted on papers intended for folding-fans, we have given an example of one owned by Saikyôji, Ômi province, in the seventh volume, and we have explained some others that are dispersed here and there in sundry places.

The first one given here belongs to the Imperial Museum, and the second to Hôryûji. The picture in the lower part of the first shows young men and women trying to catch young fowls, and that of the second girls playing in the palace garden. Both portray customs of the Fujiwara era, and there is no connection between the theme of the Buddhist sūtra written on the fan-papers and the pictures. The treatment is much like that seen in *Takayoshi Genji*, *Itsukushima Kyôkwan*, and *Murasaki Shikibu-nikki*, yet these betray some immature points, and the pictures are doubtless the oldest of their kind. As to details, the beholder is requested to see the explanation given in the seventh volume of this series.

諸佛告人等曰
汝等當勤修善法
勿令空過
此經名曰
法華經
其意略曰
諸佛出世
為度眾生
故說此經
勸人修善
莫令空過
其意略曰
諸佛出世
為度眾生
故說此經
勸人修善
莫令空過

茶后此會閑居告
諸拙人者皆不得便
經我今時乘六牙白象
其兩向目現身結
眷志華經故
集曰象王
意味一
利尔時彼持詩
尼如自施地
有眼世有
妙世有



伴大納言繪詞(紙本着色) 傳藤原光長筆

(竪幅一尺四分)

伯爵 酒井忠道君藏

伴大納言繪詞は貞觀八年(西曆八六六年)伴大納言善男竊に朝堂院の應天門を燒き、事露はれて流刑に處せらるゝに至りし事迹を畫きたるものにして、詞書は全く宇治拾遺物語に同じ、全部三卷あり、畫は土佐光長、詞書は飛鳥井雅經卿と傳ふ、光長の小傳は先に第十冊地獄草紙の條に述べたるが故に茲に贅せず、本書卷は昔嘉吉の頃若狹國松永庄の八幡宮に在りて、巨勢金岡筆と言ひ傳へたりしものとおぼしく、看聞御記には一卷と錄したれど、今の三卷合して一卷たりしならむには、卷軸として餘りに太きに過ぐべきが故に、或は三卷の誤りなるやも知るべからず、天明の頃轉じて同國小濱酒井侯の家臣武久内藏允庄兵衛の有たりしが、寛政内裡御造營の時、殿舎建築古式參考用として朝廷に借り上げられ、繪所の摸寫も成りて、寛政九年還附せられ、後酒井家の藏に歸せり、而して金岡筆と稱し來りし古傳、中頃藤原信實筆と改められ、更に今の如く光長の筆と言はるゝに至りしは、蓋し寛政以後の鑑定に出でたるならむ、然れども、光長の作たる年中行事繪卷の摸本と畫風を較べ、又畫中の建築風俗等の年代に考へて、略之を信すべきが如し、畫面頗る剝落せりと雖も、精緻の彩色、間、原相を存する所ありて、以て其の巧を觀るべく、輕輦雅癡の描法は圓活自在にして、未だ土佐風の定型を成さず、人物の稍過激なる表情及び其の活動の姿態甚だ妙なり、今掲ぐる所の二圖第一は第一卷中の一部に、して、應天門の燒くるを見る群衆の一團、第二は第三卷中の一部に、して、善男の捕はれて左遷せられ行くを、家眷の門内に目送して悲む所なり、前者は以て其の人物を觀るべく、後者は以て其の樹木の畫法を考ふべし。

THE STORY OF TOMO NO DAINAGON.

(Two parts of three picture-rolls, in colours; 1 foot $\frac{3}{4}$ inches in width.)

SAID TO BE BY MITSUNAGA FUJIWARA.

OWNED BY COUNT TADAMICHI SAKAI, TOKYO.

(COLLOTYPES.)

These pictures tell the story of Tomo no Dainagon, who secretly burned the Ô-ten gate of Chôdôin in the 8th year of Jôkwan (866), and, his crime being discovered, was exiled. There are three rolls in all: it is said that the pictures were painted by Mitsunaga Fujiwara and the text written by Masatsuné Asukai. As the biography of Mitsunaga has already been given in the descriptive text of "Niraya," tenth volume, we omit here. This roll may be thought to be the same one which was owned by the Hachiman shrine, Matsunaga-sho, Wakasa province, during the Kakitsu era (1441-1143), and said to have been painted by Kanaoka Kosé. Afterwards, during the Temmei era, the ownership changed, and it belonged to a retainer of Sakai, Feudal Lord of Obama. The retainer's name was Shobei Takehisa, and when, in the Kwansei era (1789-1800), the palace in Kyôto was to be erected, this roll was borrowed, by Imperial order, to be used as an authority on old customs in the building of palaces, and the pictures were copied in the Art Bureau of the Imperial Household; in the 9th year of Kwansei era (1797) the rolls were returned to the Sakai family, by whom they have since been owned. At first, it was said that Kanaoka was the artist; then, in the middle part of their history, this report was changed and they were said to have been painted by Nobuzané Fujiwara; and at last it was said, as now, that Mitsunaga was the painter. This final decision was made by a connoisseur after the Kwansei era. Comparing these pictures with the method of Mitsunaga, as we see it in the copy of Picture-rolls of Customs of the Year, and also by referring to the way of building and customs at the date when these pictures were painted, this last opinion (that the work was done by Mitsunaga) is probably correct. The surface of the rolls is very much injured, but in places they yet show minute, brilliant colouring which gives a suggestion of the original beauty, and from it we can form a fairly correct opinion of the artist's skill, and detect somewhat of the exquisite points of the method, which, however, does not completely display the formal style of Tosa. The *abandon* of the figures' gestures, the costumes, and the expressions are rather quaint. Of the two scenes, here reproduced, the first is a part of the first roll and represents people looking at the burning Ô-ten gate; the second is a part of the third roll, and shows the incendiary, after his arrest and condemnation, sorrowfully looking at his family as he is going forth to exile. The first plate is given to enable us to note the figures; and the second to show the method of painting followed in executing these rolls.

善んへし

まゝ前巻おいて其の人物も購ふへし、後巻おいて其の樹木の描法を
了善見の繪おいて玉懸せし、行くと家眷の門内を目送して悲む
し、天門の繪も見る難衆の一團、第二巻中の一掃に
帝座の姿懸き、妙なり、今附くる所の二圖、第一巻中の一掃に
し、未だ土空風の宝壁もぬちす、人物の描法、激なる素情、又ひ其の
筆する所、ぬちし、以て其の巧み、購ふへし、種種難衆の描法、圓滑自在
なる計、すへし、ぬちし、畫面、則ち脱落せし、難も精細の彩色、間、風情、
事、繪巻の對本と書風も、妙なり、又畫中の建築、風俗等の、筆、力、に、まへて、細
く、意、意、以、繪の鑑定、に出する、なる、む、然れども、光長の筆、を、作たる、筆、中、に、
計、實、筆、と、ぬち、し、更、に、今、の、ぬち、し、光長、の、筆、を、言、は、る、と、に、至、り、し、は、蓋
し、繪、而、非、筆、の、鑑、に、補、せ、し、而、して、金、岡、筆、と、稱、し、來、り、し、古、繪、中、に、難、
と、して、繪、に、昔、の、上、り、し、は、繪、所、の、對、寫、も、ぬち、し、來、り、し、古、繪、中、に、難、
難、尤、主、其、鑑、の、實、たり、し、は、實、然、内、難、造、營、の、細、難、難、古、左、等、用
る、や、も、ぬち、し、へ、し、を、天、明、の、變、轉、して、同、國、小、難、難、其、家、臣、難、入、内
む、に、は、繪、難、と、して、繪、に、太、き、に、ぬち、し、へ、し、は、三、卷、の、難、り、は、
く、番、間、繪、難、に、は、一、卷、と、繪、した、り、し、今、の、三、卷、合、して、一、卷、たり、し、は、
永、主、の、入、難、宮、に、ま、り、し、巨、變、金、岡、筆、と、言、ひ、繪、へ、たり、し、もの、を、
難、の、繪、に、難、へ、たり、し、は、故、に、難、に、繪、せ、す、本、畫、卷、は、昔、難、吉、の、頭、若、國、難、
送、光、長、難、繪、は、難、鳥、共、難、難、難、と、繪、え、光、長、の、小、難、お、ま、に、難、十、冊、難、
ま、もの、に、して、難、書、お、ま、に、字、幣、拾、難、難、に、同、じ、全、三、卷、あり、難、
難、天、門、も、難、し、事、難、お、ま、に、將、難、に、難、せ、る、と、に、至、り、し、事、迹、も、難、
半、大、難、言、難、難、お、ま、に、負、難、八、半、(西、曆、八、六、六、半)半、大、難、言、善、見、難、に、難、
前 巻 而 非 忠 道 君 難

(選 讀 一 只 四 卷)

半大難言繪圖(難本善色) 轉難原光長筆

THE STORY OF TOMO NO DAINAGON.

(Two parts of three picture-rolls in colour; 1 foot 5 inches in width.)

SAID TO BE BY MITSUNAGA FUJIWARA.

OWNED BY COUNT TADAMICHI SAKAI, TOKYO.

(COLLTYPE.)

These pictures tell the story of Tomo no Dainagon, who secretly burned the Ô-ten gate of Chôdôin in the 8th year of Jôkwan (886), and, his crime being discovered, was exiled. There are three rolls in all: it is said that the pictures were painted by Mitsunaga Fujiwara and the text written by Masatsune Asukai. As the biography of Mitsunaga has already been given in the descriptive text of "Niraya", tenth volume, we omit here. This roll may be thought to be the same one which was owned by the Hachiman shrine, Matsunaga-shô, Wakasa province, during the Kakian era (1441-1443), and said to have been painted by Kanazaka Kôsô. Afterwards, during the Tenmei era, the ownership changed, and it belonged to a retainer of Sakai, Lord of Ôdama. The retainer's name was Shobei Takehisa, and when, in the Kwansei era (1789-1800), the palace in Kyôto was to be erected, this roll was borrowed, by Imperial order, to be used as an authority on old customs in the building of palaces, and the pictures were copied in the Art Bureau of the Imperial Household; in the 9th year of Kwansei era (1797) the rolls were returned to the Sakai family, by whom they have since been owned. At first, it was said that Kanazaka was the artist; then, in the middle part of their history, this report was changed and they were said to have been painted by Nobunane Fujiwara; and at last it was said, as now, that Mitsunaga was the painter. This final decision was made by a connoisseur after the Kwansei era. Comparing these pictures with the method of Mitsunaga, as we see it in the copy of Picture-rolls of Customs of the Year, and also by referring to the way of building and customs at the date when these pictures were painted, this last opinion (that the work was done by Mitsunaga) is probably correct. The surface of the rolls is very much injured, but in places they yet show minute, brilliant colouring, which gives a suggestion of the original beauty, and from it we can form a fairly correct opinion of the artist's skill, and detect somewhat of the exquisite points of the method, which, however, does not completely display the formal style of Tôsa. The way of the figures, gestures, the costumes, and the expressions are rather quaint. Of the two scenes, here reproduced, the first is a part of the first roll and represents people looking at the burning Ô-ten gate; the second is a part of the third roll, and shows the incendiary, after his arrest and condemnation, sorrowfully looking at his family as he is going forth to exile. The first plate is given to enable us to note the figures; and the second to show the method of painting, followed in executing these rolls.





雞雛狗兒圖(紙本墨畫)

(竪一尺一寸四分、横二尺五寸)

支那宋僧牧谿筆

伯爵井上馨君藏

牧谿は本書既に屢之を紹介せり(第一冊觀音猿鶴第二冊龍虎第五冊遠寺晚鐘第七冊八哥鳥第十冊伐那婆斯尊者第十一冊林中群猿圖)本圖亦其の一遺作とす、勁拔の筆致、蒼古の墨情例に依りて其の特色を観るべし

HEN AND CHICKENS,
WITH PUPPIES.

(*Kakemono* in monochrome; 1 foot 1 $\frac{5}{8}$ inches by 2 feet 6 inches.)

BY MU-CHI (CHINESE).

OWNED BY COUNT KAORU INOUYÉ, TOKYO.

(COLLOTYPE.)

Mu-chi has already been often mentioned in this series: in Volume one, his Avalokitesvara, Monkeys, and a Crane; in Volume two, his Dragon and Tiger; in Volume five, his Curfew at a Distant Temple; in Volume seven, Pa-ko and Pine-tree; in Volume ten, Vanavâsî, an Arhat; and in Volume eleven, Monkeys in the Woods, have been reproduced.

The picture presented here is one of the best among those he has left to us. The simple and bold brushwork, the effective and elegant use of India-ink, show his peculiar method as it is always seen in his productions.

附錄

支牒來曾與續筆

(總一八二七四卷二頁正)

聯珠集

(Alaskans in monochrome; 1 foot 1 1/2 inches by 2 feet 6 inches).

BY MU-CHI (CHINESE).

OWNED BY COUNT RADRU INOUE, TOKYO.

(COLLOTYPE)

the Woods, have been reproduced.

The picture presented here is one of the best among those he has left to us. The simple and bold brushwork, the effective and elegant use of Indian ink, show his peculiar method as it is always seen in his productions.



醉翁圖(絹本墨畫)

支那宋朝梁楷筆

(竪六寸九分、横六寸六分)

伯爵松平直亮君藏

梁楷は既に第三冊の李太白圖を以て之を紹介せり、今本圖を前者に較ぶるに、筆力の雋勁一層を加へ、混描の墨致更に壯拔なるを見る、宜なる哉、古來珍賞措かず、狩野探幽臨摹の副本等を併せ傳へて、以て雲州家の秘寶たり、名手の草筆、逸氣奔放の妙味、夷の思ふ所に非ずと謂ふべし。

A DRUNKEN OLD MAN.

(*Kakemono* in monochrome; $8\frac{1}{2}$ inches by 8 inches.)

BY LIANG KAI (CHINESE).

OWNED BY COUNT NAOSUKÉ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

We have already shown one of Liang Kai's pictures in the third volume of this series, Li Tai-peh, the Poet. If we compare the present picture with the former, we see that the brushwork is lighter and the use of India-ink, thin or dense, more skilful and vigorous; consequently, from olden times, this masterpiece has been highly praised. It has long been preserved most jealously as a precious treasure by the House of Count Matsudaira the feudal chief of Izumo; together with a picture by Tannyû Kanô, both of which are justly lauded. Liang Kai's touch was both vigorous and light, and his artistic skill is more warmly appreciated by us than by his own countrymen.

筆蹟を窺ふの如き書物と思ふ徳
以下は陳泰の嫁資といふ去年の
樂曲圖纂の臨本を以て贈り新へ
る所ある點古本紙質精妙す漢
へ贈るの墨葉更に貴重なる書
に對するに筆蹟の書に一冊を
以て之を贈る也

宣統二年三月

（第六次改訂第六版）

支派宋陳集韻筆

輶齋圖錄本墨荷

A DRUNKEN OLD MAN.

(Kakemono in monochrome; 2½ inches by 8 inches).

BY LIANG KAI (CHINESE).

OWNED BY COUNT MASATADA MATSUURA, TOKYO.

(COPY)

We have already shown one of Liang Kai's pictures in the third volume of this series, Li Tai-pei, the Poet. If we compare the present picture with the former, we see that the brushwork is lighter and the use of Indian-ink, thin or dense, more skilful and vigorous; consequently, from older times, this masterpiece has been highly prized. It has long been preserved most jealously as a precious treasure by the House of Count Matsudaira the feudal chief of Isumo; together with a picture by Tanyū Kano, both of which are justly famed. Liang Kai's touch was both vigorous and light and his artistic skill is more warmly appreciated by us than by his own countrymen.



不空三藏畫像(絹本着色)

傳支那宋朝張思恭筆

(竪三尺九寸九分、横一尺九寸五分)

山城國眞言宗神護寺藏

張思恭の遺作、傳評は第三冊の孔雀明王を以て之を紹介せり、本圖亦傳へて張思恭の筆と爲す、我が國に傳存する思恭の遺作中最も勝れたるものゝ一なり、龍眠に比すれば較、細軟なる用筆、巧密の着色、本圖に見る所の如きもの、即ち思恭の特色とす、圖中の衣器、殊に其の坐具を覆ひたる大椅の如きは、唐朝西來の不空三藏としては、時代の合はざるものありてふさはしからずと雖も、是れ唯、作者當時の風俗に従ひて畫けるのみ、深く咎むるを要せざるべし。

AMOGHA-VAJRA.

(*Kakemono*, coloured; 4 feet 9 $\frac{3}{4}$ inches by 1 foot 11 $\frac{1}{2}$ inches.)

SAID TO BE BY CHANG SSU-KUNG.

OWNED BY THE TEMPLE, JINGOJI,
YAMASHIRO PROVINCE.

(COLLOTYPE.)

In the seventh volume of this series, we explained about Amogha-vajra in connection with the picture by Li Chen, and the biography of Chang Ssu-kung was given in the third volume, with his picture of Mayûra-vidyârâja. This picture, too, is said to have been painted by him, and it is one of the best among his relics that have come down to us, and which are now extant in this country. Compared with Li Lung-Mien, he is more minute in his brushwork and more skilfull in colouring, as we notice in this picture, and these are the special traits of Chang Ssu-kung. The robes and articles drawn as accessories of this picture, especially the seat which rests upon the pedestal, are not strictly appropriate to the customs, as generally depicted in pictures brought here from China: but this variation is the artist's conception in drawing this picture after the manner of his own time; so perhaps it is not a point for us to condemn very much.



衝立障子畫延年舞圖(絹本着色) 傳巨勢弘高筆

(畫面全體 三尺四寸二分、横四尺四寸九分)

京都北野神社藏

古來北野神社の内陣に置かれたる衝立障子に、神樂と延年舞との圖を畫けるものあり、茲に出だすは即ち後者の一部分なり、傳へて巨勢弘高の筆と言ひ、又藤原光長の筆と言ふ、裏面に「光明院建武四年丁丑年二月二十五日八島龜女修補之」と記したり、倭錦は弘高筆の傳を取り、考古書譜には「古色にして能畫なれども、弘高には非ざるべし」と言ひ、平安通志は光長筆の傳に従へり、弘高一に廣貴に作るは巨勢公望の孫、深江の男なり、采女正に任せらる、曾て病に由りて剃髮せしが、官命を以て還俗し、召されて繪所長者に補せらる、一條天皇の御世(西曆九八七年—一〇一年)の人にして、書名當時に籍甚せりき、されば今昔物語には、古にも不耻、今も肩を並ぶる者無しと言ひ、大鏡には、高名の弘高と言ひ、花鳥餘情には、雅兼卿記を引いて、「於深江者、自廣高者、不得其名」と言へり、花山法皇の命を奉じて、長保二年織文の五靈桐鳳圖を作り、同四年書寫山の性空聖人の像を寫せしことは、權記等に見え、其のうたゑかきたるさうし、「屏風は榮花物語に、樂府の屏風は大鏡に見え、又屏風、障子の遺作多くして、皆世に重んぜられ、還俗の際、籠居して髪を長する間、堂壁に地獄の繪を書き、還俗の罪を消せむが爲に千體の不動尊を書き、又地獄變相の屏風を書けること等は、今昔物語及び古今著聞集に詳かなり、其の遺作の今に傳はりて信ぜらるべきものは、書寫山の性空聖人の像のみなるべし、近江阪本來迎寺の六道繪相も、倭錦には弘高の筆と爲せども、異傳多くして必ずしも信ずること能はず、本品と雖も、考古書譜の古川躬行の言、恐らくは是ならむ、光長筆の説に至りては、其の信憑すべき遺作たる伴大納言繪詞等に較べて、決して之と同意に非ざることを知るべし、本品の畫風の藤原時代の物に似ずして、人物の描法、樹法等、竝びに後の繪卷物に似たるより考ふれば、蓋し鎌倉時代の製作ならむ、まして書題延年舞は、僧家より出でたる和漢折衷の一種の舞曲にして、其の名の主として鎌倉時代の典籍(東鑑、古今著聞集、圓光大師傳等)に見え、始めたるに徴するも、此の畫の製作年曆、亦藤原時代に上るものに非ざるを知るべし、然れども、建武四年に修補を要したるものなれば、遅くも鎌倉時代の中葉以前に成れるものならむ、建武修補の龜女の事は、今尋ね難し、唯本圖、儻巧勁鍊の筆致、頗る巧妙にして、凡工の筆に成れるに非ざるや、疑ひなきなり。

THE ENNEN DANCE.

(Part of the picture in colours on a screen; 3 feet 5 inches by 4 feet 5½ inches.)

SAID TO BE BY HIROTAKA KOSÉ.

OWNED BY THE SHINTO TEMPLE, KITANO-JINSHA, KYÔTO.

(WOOD-CUT.)

Two famous sets of pictures, on which are drawn illustrations of the sacred dances, Kagura and Ennen, are preserved in the main edifice of the Kitano Shrine. We reproduce here a part of the latter one, which is said to have been executed by Hirotaka Kosé; although some say that the work was done by Mitsunaga Fujiwara. *Kôkogwafu* says: "The colour of the India-ink used in these pictures is not dense, as it was used in times long ago; and although the pictures are well painted, yet we think, perhaps, they were not done by Hirotaka." Moreover, *Heiantsuiki* assures us that they are by Mitsunaga.

Hirotaka was the son of Fukayé, and a grandson of Kinmochi Kosé. He lived during the reign of Emperor Ichijô (987—1011). He was most renowned: therefore *Konjaku Monogatari* says: "He is second to none, past or present." In the 2nd year of Chôhō (1000) Hirotaka painted, by command of the retired Emperor Kwasan, a picture in which five Phoenix are perching on a paulownia-tree. In the 4th year of Chôhō he drew the portrait of Saint Shôkû, who lived on Mount Shosha, and his other works, on folding-screens and sliding wall-panels, are equally highly esteemed. When he was about to become a layman again, he painted a scene of Hell, on the walls of a temple. He also painted one thousand pictures of Acara, by way of expiration for having been compelled to renounce the priesthood. The only one of these statements which can be accepted by us as genuine, is that about the portrait of Saint Shôkû. We think that Miyuki Furukawa's opinion about the *Kôko Gwafu* is right. We find that the pictures were not painted in the Fujiwara epoch, but perhaps they were done in the Kamakura age; for the reason that the style of the features and the way of delineating trees justifies this opinion, and, besides, they resemble *emakimono*. The Ennen Dance is a kind of religious ceremony which was introduced by priests. The term, or name, Ennen Mai begins to be seen in books of the Kamakura age, and on this account we are right in insisting that the picture reproduced here was painted later than Fujiwara regime; but it became necessary to repair the screen in the 4th year of Kembu (1337), and so perhaps it was painted in the middle of the Kamakura age (13th century). We can readily see that these pictures were painted by a genius, for the reason that they are full of vigour and technical skill: there is no doubt about this.

[illegible]

THE ENNEN DANCE

Part of the picture in colours on a screen; 3 feet 5 inches by 4 feet 5 inches.

SAID TO BE BY HIROTAKE KOSU

OWNED BY THE SHINTO TEMPLE, KATANO-TENMAE, KYOTO.



迦理迦尊者及成縛迦尊者圖(絹本着色)

傳支那元朝蔡山筆

(各堅三尺九寸五分、横一尺六寸八分)

京都臨濟宗大本山妙心寺藏

十六羅漢の事は、本書第一冊に於いて之を説明し、蔡山の筆と稱するものは、第十一冊に其の一羅漢圖を掲げて羅漢圖像の沿革と共に作者の小傳を述べたり、茲に載する二圖も亦傳へて蔡山の筆と爲す、然れども之を前者の古奇蒼勁なる面貌、衣褶に較ぶるに、流麗精巧の描法、決して同筆と視ること能はず、若し此の畫風の相違を以て兩者の年代を比較すれば、前者の尙少しく五代貫休の遺風を存するものと如くなり、本品の宋朝李公麟等の體更に變化して多少明畫風に近づかむとする過程に在るものと如く、なるとを認むべく、仍りて以て元の蔡山の作としては、或は本品の傳説寧ろ信すべきものなるやも知るべからず、唯、前者には蔡山の落款あると、蔡山の傳記頗る詳明を缺けることを奈何ともする能はざるなり。

ARHATS KARIKA AND JIVAKA.

(A pair of *Kakemono*, in colours; each, 3 feet 11 $\frac{3}{8}$ inches by 8 inches.)

SAID TO BE BY CHI-SHAN (CHINESE).

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPES.)

In the first volume, we described the Sixteen Arhats, and in the eleventh volum we gave Chi-shan's biography, in connection with one of his pictures of Arhats, as well as mentioned again these Arhats. It is said that the two pictures here reproduced were painted by Chi-shan; but the former depicts the face and lines of the robes, which are very strange and antique, while in the latter they are soft and delicate: we cannot believe that these two pictures were done by the same hand. When we compare their ages, as determined by the different manner of painting, we are disposed to think that both of them received some influence from the style of Chan-yeuh Tai-shih. The style of the present pictures seems to recall to our mind the name of Li Lung-mien, an artist of the Sung dynasty, China, at the time when the style of art was gradually evolving the characteristics of the Ming era: therefore we are rather inclined to think that the prevailing opinion, that these pictures were painted by Chi-shan, is somewhat credible: but the former picture has the seal of Chi-shan, although the biography of the artist obscure.

る精明を凝ひることを余向きとする能はるなり
やらず、即前著に於て蔡山の落穂あると蔡山の樹頭
更は本品の樹頭を言すへきものなるやと映るへ
ることを懸念し、以て元の蔡山の作を以て、
明書風に近へかきしする過ぎに在るものと加へ
びることを本品の宋明李公麟筆の體更に變化し、
著の向ふところ正升貫朴の遺風を存するものと加へ
此の書風の味を以て兩者の平均を比較すれば、前
著麗赫の描法より同筆と隔ること能はるべきこ
とと之を前著の古香蒼澀なる面影を略し、變へるこ
と、茲に繪する二圖も亦前へて蔡山の筆を鑑み、然
し、以て羅漢圖の沿革と共に作者の小樹を並べ、
山の筆を稱するもの、第十一冊に其の「一羅漢圖」を
十六羅漢の事に本書第一冊に於て之を説明し、蔡
京、徽宗、大江山、妙心寺藏
(希聖三才、五世、一、六、八、八、八)

轉支那元朝蔡山筆
羅漢圖(繪本着色)

ARHATS KARIKA AND JIVAKA.

(A pair of volumes, in colours; each, 3 feet 11 1/2 inches by 8 inches.)

SAID TO BE BY CHI-SHAN (CHINESE).

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPES.)

In the first volume, we described the sixteen Arhats, and in the eleventh volume we gave Chi-shan's biography, in connection with one of his pictures of Arhats, as well as mentioned again these Arhats. It is said that the two pictures here reproduced were painted by Chi-shan; but the former depicts the face and lines of the robes, which are very strange and antique, while in the latter they are soft and delicate: we cannot believe that these two pictures were done by the same hand. When we compare their ages, as determined by the different manner of painting, we are disposed to think that both of them received some influence from the style of Chan-yueh T'ai-shih. The style of the present pictures seems to recall to our mind the name of Li Tung-mien, an artist of the Sung dynasty, China, at the time when the style of art was gradually evolving the characteristics of the Ming era: therefore we are rather inclined to think that the prevailing opinion, that these pictures were painted by Chi-shan, is somewhat credible; but the former picture has the seal of Chi-shan, although the biography of the artist is obscure.





天神縁起畫卷(紙本淡彩) 傳土佐行光筆

二卷中第一卷の一段

(各卷全長七丈四分、竪一尺一分)

京都別格官幣社北野神社藏

北野神社の祭神菅原道眞の神徳及び神社の由來を圖解したるところの縁起畫卷數種世に行はる茲に出すものは即ち其一にして嚮に第九冊に收めたる信實筆の根本縁起畫卷に亞ぐ名卷なり然れども何時の頃にか其幾分を散逸し、所々に殘缺を傳ふるあり其土佐家に傳はりしものは現に東京帝室博物館の有に歸せり此畫は本社に遺れる二卷中第一卷の一段にして道眞十二歳の時父是善の求めに應じ、即時に月耀如晴雪、梅花似照星、可憐金鏡轉庭上玉房聲の一詩を作りしところを圖したるものなり筆致沈着にして傳色淡雅、さすがに土佐家の一名匠たるに恥ぢざるの名品なり

行光(延文頃即ち西曆第十四世紀の央)のことは第五冊誓願寺縁起畫卷の説明中に記載したり又此天神縁起の詞書は世尊寺流の一名家として知られたる世尊寺行忠の筆なりと傳へ來れり行忠は貞和六年(西曆一三五〇年正月十四日)薨去したる人にして行光と其時代を同うせり

PANORAMIC HISTORY OF MICHIZANÉ SUGAWARA.

(Part of the first of two rolls, slightly coloured: each roll 69 feet 7½ inches by 1 foot 2 inch.)

SAID TO BE BY YUKIMITSU TOSA.

OWNED BY THE SHINTÔ SHRINE, KITANOJINSHA, KYÔTO.

(COLLOTYPE.)

There are a number of rolls, popular with the Japanese people, that illustrate the history of the origin and erection of the Kitano shrine, and others that depict the lofty graces of the spirit of Michizané Sugawara, which is the special object of reverence at that shrine. The roll given here is one of them, and is next in repute to that by Nobuzané, a portion of which is reproduced, under the title "Historic Sketches of Michizané Sugawara," in volume IX. of this series. The several portions of this particular roll were widely scattered at one time, and the remnants were found here and there: the part which had been handed down from generation to generation in the Tosa family, has now come into the possession of the Tokyo Imperial Museum. The present picture is reproduced from a portion of the first roll of the two, and has been carefully preserved in the aforementioned shrine. It depicts Michizané, at the age of twelve, as he was extemporizing,—at the request of his father, Koreyoshi,—a poem, somewhat to the following effect:—

The moon shines like snow in fair weather;
The plum-blossoms resemble the twinkling stars:
Poor things! While nightingales are sweetly singing,
The gem-like petals exhale most delicate perfume.

The mode of treatment is quite sedate, while the colouring is light and tender, doing absolute justice, in fact, to one of the ablest artists the Tosa school produced. As to the life of Yukimitsu, (whose time was about the era of Embun, or the middle of the 14th century, according to the Western calendar) it is given in the text which accompanies the roll historic episodes of Seiganji, in the fifth volume of this series. The comments on this historic sequence of the spiritual graces of Tenjin were written by Yukitada Sesonji, known as an eminent calligraphist of the Sesonjin school. Yukitada was a contemporary of Yukimitsu, and died on the 14th day of the 1st month of the 6th year of Shôhei, Western calendar 11th of February, 1850.

謝へ來りて、（計忠）良晤六五（西暦一三五〇）年五月十四日
 州尊告滿の一浴衣とて、賦を成せり。世尊告計忠の意、
 吾蘇州衛容の藩閭中、子孫雖ふりて、文曲天轉縁賦の
 日美、蘇文即唱と西祖漢十四韻餘の史のよき、（漢）正開書

[illegible]

（答錄金身計丈四合）一與一衣

二卷中藥一〇一

天輒縣誌卷之五

謝士衡詩集

(Part of the first of two rolls slightly coloured; each roll 66 feet $7\frac{1}{2}$ inches by 1 foot 3 inches.)

2540

OWNED BY THE SHINTO SHRINE, KITAOKINASHA, KYOTO.

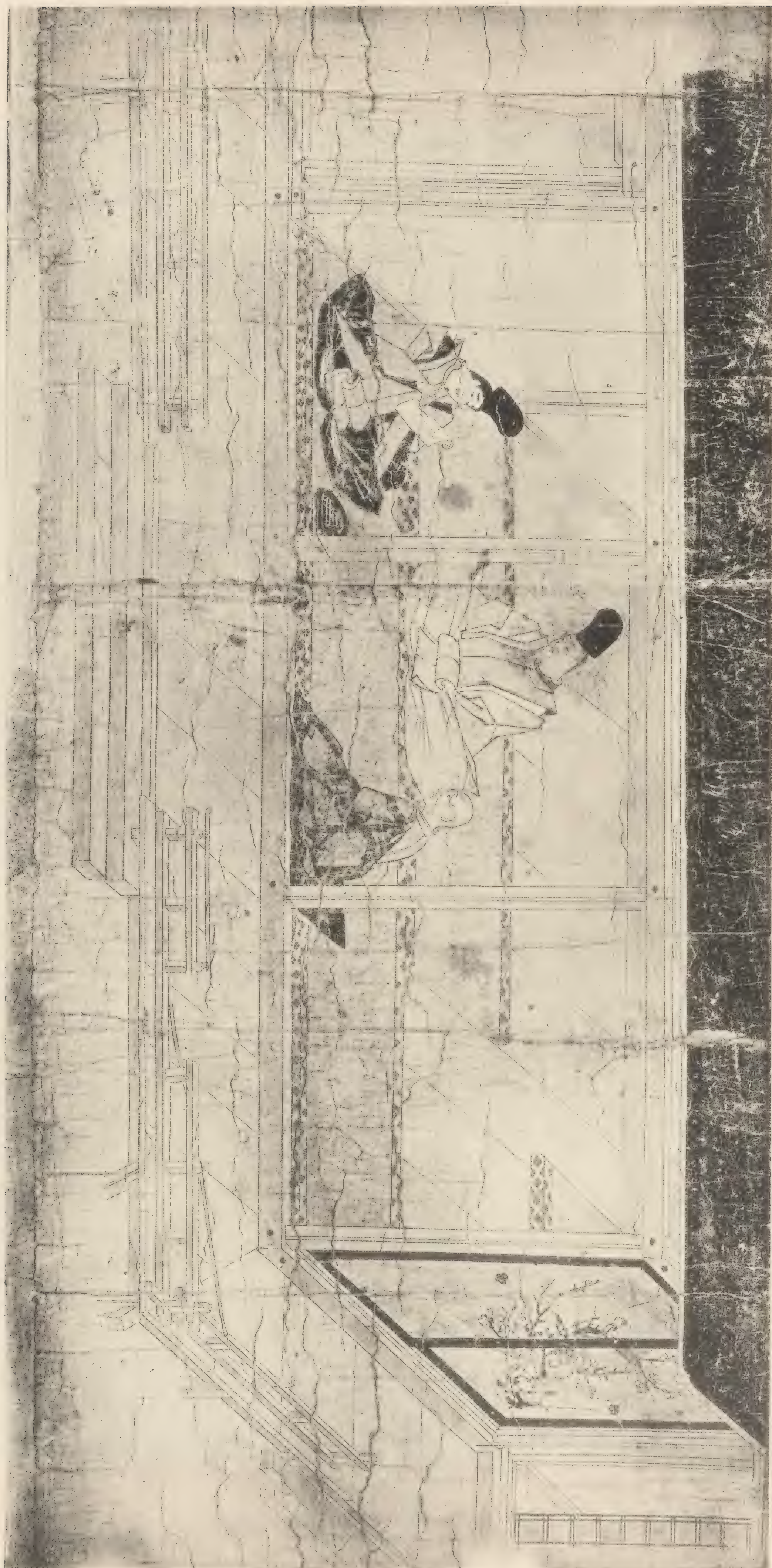
(COLLOTYPE)

following effect:—

There are a number of rolls popular with the Japanese people, that illustrate the history of the origin and erection of the Kitano shrine, and others that depict the lofty graces of the spirit of Michizane Sugawara, which is the special object of reverence at that shrine. The roll given here is one of them, and is next in repute to that by Nobun, a portion of which is reproduced, under the title "Historic Sketches of Michizane Sugawara," in volume IX. of this series. The several portions of this particular roll were widely scattered at one time, and the remnants were found here and there; the part which had been handed down from generation to generation in the Tosa family, has now come into the possession of the Tokyo Imperial Museum. The present picture is reproduced from a portion of the first roll of the two, and has been carefully preserved in the aforementioned shrine. It depicts Michizane, at the age of twelve, as he was extemporizing,—at the request of his father, Koreyoshi,—a poem, somewhat to the

The gem-like petals exhale most delicate perfume. For things. While nightingales are sweetly singing. The plum-blossoms resemble the twinkling stars. The moon shines like snow in fair weather;

The mode of treatment is quite sedate, while the coloring is light and tender, doing absolute justice, in fact to one of the ablest artists the Tosa school produced. As to the life of Yukiitsuna (whose time was about the era of Kanbun, or the middle of the 14th century, according to the Western calendar) it is given in the text which accompanies the roll historic episodes of Seigunji, in the fifth volume of this series. The comments on this historic sequence of the spiritual graces of Tenjin were written by Yukiitsuna Sesonji, known as an eminent calligraphist of the Sesonjin school. Yukiitsuna was a contemporary of Yukiitsuna, and died on the 14th day of the 1st month of the 6th year of Shōhei, Western calendar 11th of February, 1850.



月明過雁圖(紙本墨畫)

僧周文筆

(竪一尺四寸六分、横一尺九分)

男爵郷純造君藏

周文の作は本書之を載すること既に
五回、茲に又此の一佳作を掲ぐ、仔細に
周文の筆法、墨情を玩味せむとするに
は、前出の諸品よりも、本品の殊に宜し
きを見る、古樸蒼雅の用筆及び鬼面皴
骨の間に糊塗の混墨を交へたる一家
の技風は本圖に就いて歴々之を指點
すべし

MOON AND WILD GEESE.

(*Kakemono*, in monochrome; 1 foot $5\frac{1}{2}$ inches by 1 foot $1\frac{1}{2}$ inches.)

BY SHÛBUN.

OWNED BY BARON JUNZÔ GÔ, TOKYO.

(COLLOTYPE.)

We have already presented to our readers five pictures by Shûbun, and now we reproduce another. It seems to us that the taste displayed in the method of painting, is better in this picture; while the effective use of India-ink gives much pleasure: in short, this work is superior to the other five. In this picture we discern the masterly effort of an eminent artist in producing the outline in skeleton and then adding breadth by a full sweep of the brush, this is achieved by mixing with India-ink a little glue. Combined with an old, simple, and dexterous wielding of the brush, this method produces a result in which we can point out many excellencies.

60.17

の封風は本圖に據つて、墨を筆に
骨の間に懸垂の點墨を垂へたる一案
をも見らる。古對玉鐲の用筆、其の裏面繪
の簡出の蕭品しとも、本品の意に宜う
風文の筆墨墨を施すをむくするに
正画、並に牙也の一卦并を附う。卦略の
風文の并れ本圖を據すること測り

畏雷噬臍

(經一尺闊，六尺長，掛一尺或尺)

晉書

頁四十五(原本無)

(Kakawene, in monochrome; 1 foot $2\frac{1}{2}$ inches by 1 foot $1\frac{1}{2}$ inches.)

BY SHUBIN.

OWNED BY BARON LUNZO GO, TOKYO.

(COLLOTYPE)

We have already presented to our readers five pictures by Shāhū, and now we reproduce another. It seems to us that the taste displayed in the method of painting, is better in this picture; while the effective use of Indian ink gives much pleasure: in short, this work is superior to the other five. In this picture we discern the masterly effort of an eminent artist in producing the outline in skeleton and then adding breadth by a full sweep of the brush, this is achieved by mixing with Indian ink a little glue. Combined with an old, simple, and dexterous wielding of the brush, this method produces a result in which we can point out many excellencies.



60,17

山水圖(絹本淡彩)

僧雪舟筆

六曲屏風一双中の二幀

(各竪四尺九寸、横二尺四寸八分)

伯爵伊達宗基君藏

本品は先に第七冊に其の二幀を掲げたるが、茲に出すものも亦同一屏風畫中の二幀なり、雪舟に關する傳記及び批評は、既に屢之を述べたるを以て、茲に重複せず、唯本品は雪舟の款識を闕き、且つ普通の遺作に比すれば、畫法較、纖巧にして筆致間、細銳なる所あり、蓋し想ふに、是れ或は雪舟の入明以前の作風ならむか、尙後考を期す

LANDSCAPES.

(Parts of a pair of six-fold screens, slightly coloured ; each, 4 feet $10\frac{1}{2}$ inches by 2 feet $5\frac{3}{8}$ inches.)

BY SESSHÛ.

OWNED BY COUNT MUNEMOTO DATÉ, TOKYO.

(COLLOTYPES.)

We have already reproduced two pictures from a pair of screens in the seventh volume of this series, and these two are also parts of the same screens. As we have often mentioned Sesshû's biography and given critiques on his work, we omit here. The only thing we must say is that these pictures bear no signature, and also that, after comparing them with others, common works by Sesshû, we see that the treatment is often very minute, fine and sharp. Judging from these points, we might suppose that these were painted before Sesshû went to Ming, China ; but we wait for some confirmation of this theory.

昔風はるかにありて、
 しきりに、
 多し、
 二、
 本品

LANDSCAPES
 BY SESHU.
 SEVEN BY COUNT KUNIKIDOU DATE THREE
 (Part of a pair of six-panel pictures slightly colored; each, less 10 1/2 inches by 2 feet 2 1/2 inches.)
 We have already reproduced two pictures from a pair of
 screens in the seventh volume of this series, and these two are
 also parts of the same screens. As we have often mentioned Seshu's
 biography and given criticisms on his work, we omit here. The only
 thing we must say is that these pictures bear no signature, and also
 that after comparing them with others, common works by Seshu, we
 see that the treatment is often very simple, fine and sharp. Judging
 from these points, we might suppose that these were painted before
 Seshu went to Ming, China; but we wait for some confirmation of
 this theory.





夏冬山水圖(絹本墨畫) 等揚筆

四幅中の二幅

(各 竪四尺九寸五分、横二尺五寸)

横濱 原 富太郎君藏

拙宗等揚は、本朝畫史に、何許の人なるを知らず、みづから畫後に書して日本禪人等揚筆と曰ふ墨畫周文を學ぶ極めて雪舟に似たり云々とあるのみ、等揚は雪舟の諱等楊の楊字の扁旁を換へたるに過ぎず拙宗の二字將た其の吳音の雪舟に通ずるを思へば蓋し雪舟を慕ひし者なるべし、等揚の畫にして一休禪師(應永元年—文明十三年即ち西暦一三九四年—一四八一年)の賛あるものありと言へば等揚は殆ど雪舟(應永二十七年—永正三年即ち西暦一四二〇年—一五〇六年)と同世の人ならむ、今本圖を見るに、石皴の混筆間、周文の遺風を交へ、圖相用筆稍、明の浙派に似て、雪舟の如く緊摯ならずと雖も、大體に於いて雪舟の典型に似たるは頗る著し、蓋し亦東山時代の一名手なり

SUMMER AND WINTER LANDSCAPES.

(*Kakemono*, monochrome; 4 feet 11½ inches by 2 feet 6 inches.)

BY TÔYÔ.

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPES.)

It is not certain when and where this Tôyô was born, and in *A History of Japanese Art*, he is described as having written his signature on his pictures as Tôyô of the Zen sect. In monochrome painting, he studied Shûbun, and people say that his works are very like those of the famous Sesshû. We think this Tôyô admired the style of the great Sesshû.

Pictures by this Tôyô were once praised by Ikkyû Zenshi, who was born in the 1st year of Ôyei and died in the 13th year of Bummei (1394 to 1481); therefore we conclude that Tôyô was almost contemporaneous with Sesshû, who was born in the 27th year of Ôyei and died in the 3rd year of Eishô (1420 to 1506).

Now, to discuss these pictures: the technique displays somewhat of the manner of Shûbun in the treatment of the crevices of the rocks. The general effect and composition, as well as the force of the brush, are somewhat like the Che school of the Ming dynasty, China; but they are not so firm or forceful as in Sesshû's work; still, on the whole, the drawing is after the type of Sesshû. We think that Tôyô was a skilful hand who lived during the Higashiyama era (15th century).





柳鷺圖(紙本淡彩)

僧雪村筆

(竪一尺一寸五分、横一尺九寸八分)

男爵岩崎彌之助君藏

雪村の作本書に載せたるもの、第三冊の薔薇白鷺、第六冊の夏冬山水、第八冊の風浪帆船、第九冊の呂洞賓、第十一冊の群牛群馬及び第十二冊の松鷹圖ありと雖も、雋巧の趣致は未だ本圖の如きものあらず、殊に柳枝の細銳なる用筆の妙味は多く見ざる所なり、由來雪村の畫飄逸の奇風あるを常とす、本圖に在りては、之を鷺の飛べるものと水紋とに見るべく、又さまで遠からざる柳樹を深靄に掩はしめて、其の間に隱見せしめたるもの、亦尋常畫人の爲さざる所なり

WILLOW-TREES AND HERONS.

(*Kakemono*, slightly coloured; 1 foot $1\frac{3}{4}$ inches by 1 foot $11\frac{5}{8}$ inches.)

BY SESSON.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Several works by Sesson have already been reproduced : for example, in the third volume, *Roses and Snowy Heron*; in the sixth volume, *Summer and Winter Landscapes*; in the eighth volume, *Sailing-vessel in a Storm*; in the ninth, *Lu Tung-pin the Hermit*; in the eleventh volume, *Cattle and Horses*; and in the twelfth volume, *Pine-trees and Hawks*: but we have not yet had such a pleasing picture in its general taste as this. The very fine, minute strokes of the brush in drawing the willow branches is especially mysterious, and the technique is something which we see but rarely. From the very beginning, Sesson's method always evinced some eccentric, peculiar traits, and in this picture this is particularly displayed in drawing the flying heron and the eddies in the water; as well as in the adroit manner in which the willow-trees, that stands at no great distance, is made to appear as if enveloped in the mist, peeping out here and there: these are artistic successes which cannot be achieved by the common hand.

繪圖(繪本) 繪圖(繪本)

繪圖(繪本) 繪圖(繪本)

(繪一尺一寸正食、繪一尺一寸正食)

繪圖(繪本) 繪圖(繪本)

見せしめたるもの、亦、常、畫、人、の、筆、を、
繪、圖、に、用、ひ、し、て、其、の、間、に、
繪、圖、に、見、る、へ、又、ち、ま、で、繪、圖、に、
に、在、り、し、た、も、豐、の、繪、へ、る、も、の、と、水、
林、の、畫、圖、の、奇、風、あ、る、ま、で、本、圖、
筆、の、妙、味、を、見、る、所、に、山、來、川、
ち、の、あ、と、す、繪、圖、の、繪、圖、に、
し、の、繪、も、繪、圖、の、繪、圖、に、
の、繪、半、繪、又、ち、繪、圖、の、繪、圖、に、
の、風、吹、繪、圖、の、繪、圖、に、
の、繪、白、繪、圖、の、繪、圖、に、
繪、圖、の、繪、圖、に、繪、圖、に、
繪、圖、の、繪、圖、に、繪、圖、に、

WILLOW-TREES AND HERONS

(Varying slightly coloured; 1 foot 1 1/2 inches by 1 foot 1 1/2 inches)

BY SASSON

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE)

Several works by Sasson have already been reproduced: for example, in the third volume, *Roses and Snowy Heron*; in the sixth volume, *Summer and Winter Landscapes*; in the eighth volume, *Sailing-vessel in a Storm*; in the ninth, *In Tung-pin the Hermit*; in the eleventh volume, *Cattle and Horses*; and in the twelfth volume, *Pine-trees and Hawks*: but we have not yet had such a pleasing picture in its general taste as this. The very fine, minute strokes of the brush in drawing the willow branches is especially mysterious, and the technique is something which we see but rarely. From the very beginning, Sasson's method always evinced some eccentric, peculiar traits, and in this picture this is particularly displayed in drawing the flying heron and the eddies in the water; as well as in the adroit manner in which the willow-trees, that stands at no great distance, is made to appear as if enveloped in the mist, peeping out here and there: these are artistic successes which cannot be achieved by the common hand.



漁父圖（絹本墨畫）

支那明朝張路筆

（竪四尺六寸九分、横二尺三寸）

東京 江森盛孝君藏

張平山は前冊に其の寒江賞雪圖を出だして之を傳せり、茲に又本圖を掲げて其の筆墨の變化を觀るに便す、之を前出の作に比するに、潑墨壯筆頗る浙派の特徴を發揮して復た餘蘊なし、吳派より視て粗獷の弊ありと評する所のもの、即ち斯の派の長所にして、以て明代二大流派の典型を明かにすることを得べきなり

A FISHERMAN.

(*Kakemono*, in colours; 4 feet $8\frac{1}{4}$ inches by 2 feet $3\frac{5}{8}$ inches.)

BY CHANG LU (CHINESE).

OWNED BY MR. MORITAKA YEMORI, TOKYO.

(COLLOTYPE.)

We have given in the last volume a picture by Chang Lu, literary name Pin Shan, which picture shows us a man admiring the snow scene along the banks of a cold river. Our object in reproducing here another of this artist's masterpieces, is to show his versatile use of the brush. When we compare the two pictures, we see that the light touches and vigour of the latter show us, to the utmost point, the characteristics of the school of Ming. It is said by some that this school's weakness was its coarseness when compared with the school of Wu; but this is the point which we call its power, and by looking at this picture, we clearly comprehend from what sources the two great schools of Ming took their models.

諸の典堅き眼はこれをこそとて
 の身抱ひて見たり眼は二大輪
 の端をさ抱ひての眼は眼の
 具流より懸て懸の機あり
 の林簾を簾懸てて簾は簾
 の出するに簾は簾簾を簾
 の出するに簾は簾簾を簾
 又本圖を懸てて其の筆墨の
 出を出ててその簾は簾

東京 山森塾生會館

(總四頁六廿式卷二頁三廿)

文淵閣

叢書

(Varying, in colour; 4 feet; 1/2 inches by 2 feet 3/4 inches)

BY CHING JU (CHINESE).

OWNED BY MR. MORITAKA YEMORI, TOKYO.

(COLLOTYPE)

We have given in the last volume a picture by Chang Lin, literary name Pin Shan, which picture shows us a man admiring the snow scene along the banks of a cold river. Our object in reproducing here another of this artist's masterpieces, is to show his versatile use of the brush. When we compare the two pictures, we see that the light touches and vigour of the latter show us, to the utmost point, the characteristics of the school of Ming. It is said by some that this school's weakness was its coarseness when compared with the school of Wu; but this is the point which we call its power, and by looking at this picture, we clearly comprehend from what sources the two great schools of Ming took their models.



山水畫卷(紙本水墨)

支那明朝張瑞圖筆

全長一丈一尺六寸二分、廣七寸七分

大阪 住友吉左衛門君藏

張瑞圖字は長公、二水又白毫菴と號す、明の泉州晉江の人なり、萬曆三十五年(西曆一六〇七年)の殿試に及第して其の第三人たり、仕へて建極殿大學士に至り、召されて内閣に入る、書畫に巧みなり、書法奇逸にして鍾繇二王の外別に蹊徑を出だし、畫は元の黃大癡を法として、蒼勁にして骨ありと稱せらる、遺蹟往々我が國に傳はれり、墨致淋漓、皴擦豐潤にして而も變化多し、眞に明代有數の能手とす、本畫卷は其の款識の如く、明末崇禎十一年(西曆一六三八年)孟冬書く所、每圖筆墨の變化を弄して、異調端睨すべからず、最も瑞圖の眞髓を窺ふべき標範なりと云ふべし

LANDSCAPES.

(Parts of a picture-roll, monochrome; whole length 11 feet $7\frac{1}{2}$ inches, width $9\frac{1}{2}$ inches.)

BY CHANG SHUI-TU (CHINESE).

OWNED BY MR. KICHIZAYEMON SUMITOMO, ÔSAKA.

(COLLOTYPES.)

Chang Shui-tu used the pseudonyms Chang-kung, Erh-shui and Pai-hao-an. He was a man of Chuan-chou; and having passed successfully the examinations for literary preferment in the 35th year of the reign of Emperor Chen-tsung (that is, 1607), he was promoted rapidly until he attained high official rank in the Imperial Palace, and became, by Imperial command, a member of the Cabinet. He was very skilful in calligraphy and in painting, and it is said that his technique was bold and supreme. His works have often found their way into our country, and they display brilliant effects in India-ink, with abundance of linear details and pleasing variation. Truly, he was one of the best artists during the Ming dynasty.

This roll, as the signature shows, was painted in the 11th year of Chung-chen, towards the end of the Ming dynasty, that is, 1638. Every detail has its own variation in treatment, and the interesting, quaint method is beyond expression in words. This is one of the best masterpieces to give us a clear comprehension of the artist's method.

余與二弟一其內有二子與少子也

山水畫卷(紙本水墨)

(Parts of a picture-roll, monochrome; whole length 11 feet $7\frac{1}{2}$ inches, width $9\frac{1}{4}$ inches.)

OWNED BY MR. KICHIZAYEMON SUMITOMO, OSAKA.

(21971410)

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丹丘峙海隅靈岳標空際蓬萊一島浮合

紫雲香和重石不輕集銅通地斷天難

絕一峰水喜源島最俯瞻控霍天俯蟠封

高麗望里巔此搖臺峯非人世會本俗霞

人移飛瓊山前古碑白石亭嶺渴青陽民琬

陽射可細之洲亦隱引湖中落休草日著

倚著莊守一瓶我二中夜存九氣敢勞緣

字龍亭白雲山對

白雲山



雲龍溪雲名畫
白雲山對
白雲山對



滿洋飛鳥少會酒壺竹露一聽

天鶴曉 白蓮卷



維靜日已夕塵緣謝後瑣板喧爭喧山

尺萬籟寒明月散庭除寒光照床席花鳥

魂夢間如兒曾知識玉史仙處鳴聲近在

雜陽號未聞童子石徑無行迹

白蓮卷圖書



琴棋書畫圖屏風(金碧着色)

海北友松筆

(竪五尺八寸六分、横一丈一尺四寸六分)

京都臨濟宗大本山妙心寺藏

海北友松は本書屢之を紹介せり(第二冊人物、花卉、第六冊人物、第十二冊松下高士、龍の諸圖、茲に掲ぐる圖も亦著名なる妙心寺屏風數雙中の一雙にして、混皴の石法、減筆の人物及び其の絢爛の設色、いづれも皆友松の特長を發揮せざるなし、圖は琴棋書畫を合題とせる支那風俗にして、別に畫題の説明を要せず)

THE FOUR ÆSTHETIC
ACCOMPLISHMENTS.

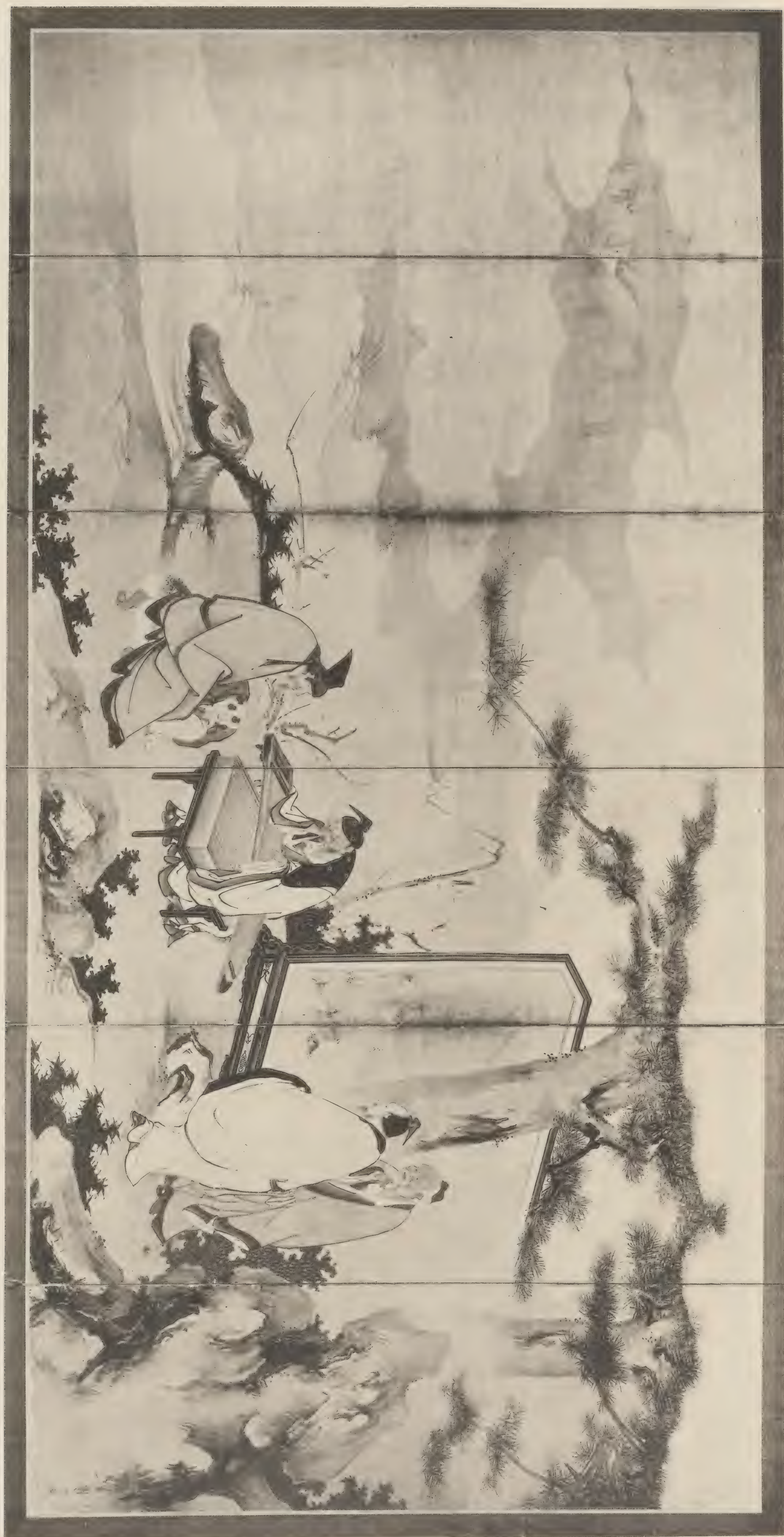
(Pair of six-fold screens, in colours; each 11 feet 3½ inches by 5 feet 9½ inches.)

BY YUSHÔ KAIHOKU.

OWNED BY THE TEMPLE MYÔSHINJI, KYÔTO.

(COLLOTYPES.)

Yushô Kaihoku has often been introduced to our readers in this series: for example; Four Philosophers and Peonies, in the second volume; Human Figures, in the sixth volume; a Poet under a Pine-tree: Dragon, in the twelfth volume. The pictures reproduced here are from one of many screens that are owned by Myôshinji. In the way of drawing rocks and figures with a few strokes and in the beautiful, dense colouring, the artist excelled, and on this canvas these traits combine to show the specialty of Yûshô.





山水圖(絹本淡彩) 支那清朝釋髡殘筆

(竪四尺六寸二分、横二尺五寸)

侯爵前田利爲君藏

釋髡殘石谿と號す、白禿殘道者等の別號あり、楚の武陵の人、俗姓は劉氏、幼にして慧悟、非道の書を讀まず、女色を近づけず、父母婚を強ふれども従はず、既にして恃怙を喪ひ、みづから其の髪を剪り、龍山の三家菴に投じ、又名宿に歷參して毎に器重せらる、後金陵に至り、衣鉢を浪杖人に受けて牛首に住す、天質多病、品行頗る高く、交遊する所、遺逸數輩のみ、平生筆墨を以て佛事と爲し、殊に山水に巧みなり、輕々しく人の爲に作らず、青溪遺稿に曰はく、深得元人大家之旨、生辣幽雅、直逼古風、又曰はく、有扛鼎移山之力、與子久叔明、馳驅張浦山評して曰はく、工山水、與境奇闊、緬邈幽深、引入勝筆墨、高古設色清湛、誠元人之勝概也、此種筆法、不見於世久矣、蓋從蒲團上得來、所以不猶人也、と、本圖は即ち其の作なり、圖様雄大、布局森嚴、筆墨遒勁にして、宛然たる行家の精藝、到底法悅の餘業とは想はれず、其の主山の形は前冊出だす所の戴進の作に酷似し、畫風概して明朝以上の古意あり、浦山等の言眞に吾人を欺かざるなり

LANDSCAPE.

(*Kakemono*, Monochrome; 4 feet 7½ inches by 2 feet 6 inches.)

BY KUN-TSAN (CHINESE).

OWNED BY MARQUIS TOSHITAMÉ MAYEDA, TOKYO.

(COLLOTYPE.)

Kun-tsan's other name was Shih-chi, and he used several pseudonyms, such as Pai-tu, Chi-tao, and others. When he was young, he was very clever, and he read the books of Confucius. He did not like women, and when his parents tried to compel him to marry, he would not consent. Ere long his parents died, and then, having shaved his head, he went to a monastery on Mount Lung, where there were many renowned priests, by whom he was received most cordially and who became very fond of him. After that he went to Chin-liang where he was admitted to the priesthood. As he was not strong, he suffered from many forms of disease; but his behaviour was very respectful, although among his friends there were several who were given to dissipation. For himself, he took great delight in painting; which art, he thought, helped him to serve Buddha. He was especially skilful in depicting landscapes; but he would not paint anything for others, if it did not please him to do so. We find these comments in books written by Ching-tsang: "He [that is Kun-tsan] studied very profoundly the method of using the brush which was followed by the great masters, and from his vigour and delicacy we can form an opinion of the ways of the olden times." Chang Pu-shan says of Kun-tsan: "He was very skilful in depicting landscapes, and he has a way of painting that displays profound taste: the perspective of his pictures is very effective. His scenes are beautiful: his brushwork is virile; his use of India-ink is noble; and his colouring is sweet. I have not seen this style of drawing for a long time."

The picture given here is one of his best masterpieces; the scope of the canvas is very large; the arrangement is sacred; the sweep of the brush is vigorous. The contour of the mountains in this picture resembles that in one by Tai Chin, given in the last volume; and Kun-tsan's style seems to be older than Ming.

[illegible]

（四）風俗古二文書三書畫一

支那の歴史

(Keweenaw, Monochrom; 4 feet $\frac{1}{2}$ inches by 2 feet 6 inches).

OWNED BY MARQUIS TOSHITAME MAYEDA, TOKYO.

(MYTO LIG)

The picture given here is one of his best masterpieces; the scope of the canvas is very large; the arrangement is sacred; the sweep of the brush is vigorous. The contour of the mountains in this picture resembles that in one by Tai Chin, given in the last volume; and K'un-tan's style seems to be older than Ming. His colouring is sweet. I have not seen this style of drawing for a long time."



百人一首下繪(紙本金銀泥)

本阿彌光悅筆

(竪一尺一寸、横二尺六寸二分)

東京 別府金七君藏

光悅の遺作は第九冊に萩兎圖扇面書を出だし、其の評傳をも述べたり、茲に掲ぐるは、百人一首の歌を書きたる卷軸の一部を挂幅としたるものにして、金銀泥もて蓮花の下繪を書けり、光悅の遺品此の種の書卷に多く、其の下繪は寛永の三筆と稱せられたる書道の妙蹟と共に、頗る世に珍重せらる、泥金の富麗と書風の輕雅洒脫との反映調和面白く、筆意の書畫共通は、光悅の兩技本來の關紐を察するに足れり、古來の懷紙、色紙の文様より發展して、終に宗達、光琳等の一種格調を異にせる裝飾畫を生じ來る沿原の實に光悅に在る所以は、此の種の物を觀て、則ち思ひ半ばに過ぐべし

LOTUSES.

(*Kakemono* in colours; 1 foot $1\frac{1}{2}$ inches by 2 feet $7\frac{1}{2}$ inches.)

BY KÔYETSU HON-AMI.

OWNED BY MR. KINSHICHI BEPPU, TOKYO.

(WOOD-CUT.)

In the ninth volume we gave an example of Kôyetsu's work, a picture of *lespedeza* and rabbit on a fan-paper, and there we mentioned his biography. The picture reproduced here is a *kakemono*, the idea being taken from a roll of "The Hundred Famous Poems," and depicts lotus-flowers in gold-dust with *kana* characters written by the artist's hand. Kôyetsu often produced such kind of pictures, and this one is very much admired together with those of the other three famous calligraphists of the Kwanyei era (1624-1643). The harmony between the richness of the gold-dust and the simple, light *kana*, is very interesting. From this pleasing union of poetry and handwriting, we can appreciate the artist's skill in both branches. His method in calligraphy came from the examples by *shikishi* and some others; and the fashion progressed especially in the decorative pictures by Sôtatsu and Kôrin, who came afterwards. We can readily understand that Kôyetsu was the origin of this development by an inspection of this picture.

春風吹花散
 花散春風吹

三月三日
 三月三日
 三月三日

三月三日
 三月三日
 三月三日

寒山拾得圖雙幅(絹本淡彩)

松花堂筆

(各竪三尺五寸一分、横一尺六寸三分)

東京 益田孝君藏

松花堂昭乘翁の作は、先に第三冊に十六羅漢圖を出だして、其の小傳を掲げたり、茲に載するものは、其住持したる雄徳山の什物として、揮灑したるものにして、壽老人を中幅としたる左右の對幅なるが、平生輕淡を旨とせる松花堂の遺作中に在りては、實に稀に觀る所の摯實なる大作なり、其の筆力跌宕、翁の得意の書風と聯契する一種の妙味頗る掬すべし、寒山拾得の事は、請ふ之を第三冊兆殿司の畫の説明に看よ

HAN-SHAN AND SHIH-TE.

(Two *kakemono*, slightly coloured; each, 3 feet 6 inches by 1 foot 7½ inches.)

BY SHÔKWADÔ.

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPES.)

The famous artist, Shôkwadô, is mentioned in the third volume in connection with his picture of The Sixteen Arhats. The works here reproduced, are a pair of *kakemono* that are supposed to be hung as complementary to another, the principal one, between them, which represents Jurôjin. The set are great achievements and display comparatively greater care than is seen in most of Shôkwado's relics, which are rather coarse and do not evince this fine, minute treatment. We must praise the artist's powerful touch, which harmonises so admirably with the mysterious taste of his calligraphy. For precise information about Han-shan and Shih-te, the reader is requested to refer to the work of Chô-densu, reproduced in the third volume.



錦織山竹の着物姿



雄徳山外物堂堂主

古廟秋色及輦車觀菊圖(紙本墨畫)

岩佐勝以筆

(各堅四尺三寸二分、横一尺七寸九分)

東京 鍋倉直君藏

岩佐勝以の作は第五冊に三十六歌仙額二面、第十二冊に老子過關圖を出だし、其傳記及び遺品の考證を述べたり、茲に掲ぐるは老子過關圖及び浮世繪派畫集第一冊に收めたる羅浮仙圖と共に、元と屏風に貼せられしものと各一幀にして、碧勝宮圖の印章に依り、鑒識考證上勝以の眞蹟として毫も疑ひなきものとす。殊に此の二圖の如きは、人物の面貌、衣褶描法、共に勝以の畫風の規矩を察するに足るものにして、其の流暢と遒勁とを兼ねたる筆致及び土佐狩野兩派より學び來れる用墨の趣、竝びに作者の本色たり、二圖共に典故正しき歴史畫に非ずして、任意に作り成せる普通の貴遊とおぼしく、服飾車輦の如きも、皆故實に適はざるは、則ち勝以の畫の浮世繪たる所以なりとす。

AUTUMNAL SCENE AND FLOWERS.

(*Kakemono*, in colours; each, 4 feet $3\frac{3}{4}$ inches by 1 foot $9\frac{1}{2}$ inches.)

BY MATABEI IWASA.

OWNED BY MR. TADASHI NABEKURA, TOKYO.

(COLLOTYPES.)

We have already given reproductions of Matabei Iwasa's works: for example, Two of the Thirty-six Poets, in Volume five, and Lao-tze Passing Han, in Volume twelve; and with them we gave his biography and some explanation. The pictures presented here, were formerly pasted on a screen, in the same way as those of Lao-tze and of Saint Lofu, which are respectively given in the last volume of this series and in the first volume of "Masterpieces Selected from the Ukiyoyé School."

As these pictures bear the signature: "Hekishōkyūzu," they are, beyond doubt, works by Matabei. Besides this identification, they clearly show the artist's method of depicting human features and in treating robes; while they bring out conspicuously his smooth, bold brush strokes, and betray the taste which he gained from his study of the Kanō school: all of these characteristic traits are attributes of the painter. The themes for these two pictures are not drawn from historical episodes, but are designed only to show the pleasures of ordinary nobles, their costumes, and their carriages, and, strictly speaking, they have no connection with history; this is because the artist belonged to the Ukiyoyé school.

古蘭林色及羣車購藻圖(藏本墨譜)

岩佐繼以筆

(各冊四頁三寸二分(一冊一頁五分六分))

東京 繪倉直喜藏

觀以の畫の管世續たる所以なりとす
こゝ眼論車羣の成をも管世實の通をちるを明と
し非ずして任意の作りぬさる普通の貴遊をば
ひの非管の本的たり二圖共に典故正しき歴史書
録又ひ土俗滑稽兩派より學び來れる用墨の趣
異なるものなり其の流暢を觀るも兼ねたる筆
面露本管世法に繼以の畫風の異を察するに
難ひばるものなり繼以の二圖の成をば人物の
の明章に於て變遷を繼以の真蹟として毫も
異風の混ざりたりとの各一冊にして書體宮圖
繪氣畫業第一冊に收めたる羣車圖と共に元を
鑑も進べたり其に附るもの悉く墨圖及び管世
二冊に於て墨圖を出たり其書體及び遺品の考
岩佐繼以の非は第五冊の三十六號前後二面第十

AUTUMNAL SCENE AND FLOWERS.

(Unknown, in colours; each 4 feet 3½ inches by 1 foot 9½ inches.)

BY MATSUEI IWASA.

OWNED BY MR. TADASHI NABEKURA, TOKYO.

(COLLOTYPES)

We have already given reproductions of Matsuei Iwasa's works: for example, Two of the Thirty-six Poets, in Volume five, and Lao-tze Passing Han, in Volume twelve; and with them we gave his biography and some explanation. The pictures presented here, were formerly pasted on a screen, in the same way as those of Lao-tze and of Saint Ichi, which are respectively given in the last volume of this series and in the first volume of "Masterpieces Selected from the Ukiyō School."

As these pictures bear the signature: "Hekishōkyōan," they are, beyond doubt, works by Matsuei. Besides this identification, they clearly show the artist's method of depicting human features and in treating robes; while they bring out conspicuously his smooth, bold brush strokes, and betray the taste which he gained from his study of the Kanō school: all of these characteristic traits are attributes of the painter. The themes for these two pictures are not drawn from historical episodes, but are designed only to show the pleasures of ordinary nobles, their costumes, and their carriages, and, strictly speaking, they have no connection with history; this is because the artist belonged to the Ukiyō school.





梅鴨圖(絹本着色)

支那清朝沈南蘋筆

(竪四尺八寸三分、横一尺五寸八分)

近江國 柴田源七君藏

沈南蘋の作は第七冊に花鳥第九冊に遊
兔第十一冊に戯猫圖を出だせり爰に又
其の有數なる佳作の一たる本圖を掲ぐ
こは乾隆十八年即ち我が寶曆三年(西曆
一七五三年)其の日本より歸國後の作に
係れり之を前出の諸圖中最も勝れたる
遊兔及び第七冊の花鳥圖に較ぶるに規
模の雄大は前者に及ばず清楚の情致は
或は後者に過ぐるゝこと能はず雖も本
品の圖樣より樹石水紋の畫法に至るま
で、紆餘曲折の巧妙を自在にし而も往々
南蘋の作に見る所の煩碎の弊に入らざ
る佳趣に至りては此の圖最も賞するに
足る其の設色の清妍にして而も艶冶な
らざる亦甚だ宜しきを得たり

PLUM-TREE AND WILD DUCKS.

(*Kakemono* in colours; 4 feet 10 inches by 1 foot 7 inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY MR. GENSHICHI SHIBATA, ÔMI PROVINCE.

(WOOD-CUT.)

We have already reproduced a number of pictures by Chen Nan-pin; in the seventh volume, Plum-trees and Rabbits; in the ninth volume, Foliage and Birds; and in the eleventh volume, Hollyhocks, Rocks, and Playing Cat. Here, again, we introduce our readers one of his best masterpieces. It was painted in the 18th year of Chien-lung era of China, which corresponds to the 3rd year of Horeki in our chronology (1753), after the artist had returned to his own country from Japan. If we compare this work with the best one of those previously given in this series, that is Plumtrees and Rabbits, in the seventh volume, perhaps it may be maintained that the theme and vigour of this picture are not so good as in the former, and that the delicacy of the brushwork cannot be said to surpass the latter; but the skilful, round sweep of the brush, the drawing of the trees, stones, and eddies—so often found in Chen Nan-pin's pictures—and in the point of delicacy of treatment, this work is supreme, because nothing about it seems to be overdone. This picture is, therefore, the best, and the colouring is delicate, but not too refined.

里は其の題名の書體にうて而も體當に
 る封緘に至りてお此の圖景を賞せるに
 南蕪の井に居る池の隈の樂に入らる
 ず豫翁曲徑の匹敵を自許しうて而も井ハ
 品の圖對もも樹百本妹の書法に至るも
 趣お鈴杵の盛りのこと對おすを鑑も本
 對の雄大お前書に氣おす書體の習筈お
 鑑取奴を筆に置の書風圖に輝けること
 沿ひて之を前出の諸圖中景を細考する
 一十三三三其の日本もも福國鈴の井に
 こお諱劉十八年明と外は宣和三年西報
 其の書體はる井井の一とる本圖を對し
 更第十一冊の龍龍圖を出せせと發し又
 南蕪の井お龍子冊の井景漢式冊の蕪

(聖國只八十三食、對一只五十八食)

支張壽卿武南述筆

御圖縣本善色

(Akemungu in colour; 4 feet 10 inches by 1 foot 7 inches).

BY CHIEF VAN-PIN (CHINESE).

OWNED BY MR. GENSHICHI SHIBATA, ÔMI PROVINCE.

(WOOD-CUT.)

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乾隆御筆
南蘋沈鑑

松下孔雀圖襖(紙本金碧墨畫)

圓山應舉筆

(各幅六尺一寸五分、横四枚通じて一丈五尺二寸四分)

但馬國 大乘寺藏

圓山應舉の遺作、傳評は、既に屢之を載せたり、其の障壁の大作は、尾張明眼院、紀伊無量寺、讃岐金刀比羅宮、丹波金剛寺及び大乘寺の名蹟を尤とす、本圖は即ち但馬城崎郡大乘寺孔雀之間の障子畫にして、寛政七年(西曆一七九五)初夏の筆なり、同寺には孔雀之間の外、尙應舉の天明七年冬畫く所の芭蕉之間、寛政五年初秋の作に係る竹之間等の障壁畫あり、應舉寛政五年より漸く病に冒され、七年の夏に至りて益々重く、七月十七日終に歿せり、故を以て其の大作は實に此の畫を以て一代の絶筆と爲す、曠世の名手老練精熟の極、評賞殆んど言語に絶ゆ、觀者應に圖を觀て其妙味を解すべきなり

PEACOCKS UNDER PINE-TREES.

(Pictures on sliding wall-panels; each, 6 feet $1\frac{3}{4}$ inches by 15 feet $2\frac{3}{4}$ inches.)

BY ÔKYO MARUYAMA.

OWNED BY THE TEMPLE, DAIJÔJI, TAJIMA PROVINCE.

(COLLOTYPES.)

We have already often given selections from Ôkyo Maruyama's works, and alluded to his biography. The best of his pictures painted on interior furnishings, such as wall-panels (*fusuma*), exterior panels (*shôji*), and permanent walls (*kabe*), are the following: in Meigwan-in, Owari; in Murôji, Kii; in Kômpira Shrine, Sanuki; in Kongôji, Tamba; and in Daijôji, Tajima. The pictures reproduced here are the one last mentioned, and are painted on the sliding wall-panels of *Kujaku-no-ma*, "The Peacock Room," of the Temple, Daijôji, Kinôzaki district, Tajima; it was done at the beginning of summer in the 7th year of Kwansei (1795). In this same temple, besides The Peacock Room, there is the *Bashô-no-ma*, "The Palm Room," which Ôkyo decorated in the winter of the 7th year of Temmei (1787); and also the *Take-no-ma*, "The Bamboo Room," which was decorated by him at the beginning of autumn in the 5th year of Kwansei (1793).

In the 5th year of Kwansei, Ôkyo had been taken ill; and in the 7th year of that era his condition became critical, and he died on the 17th day of the 7th month of that year; therefore "The Peacock" pictures were the last effort of his brush. Being such, and the works of this eminent master done with profound care, we have no words adequate to express their value. We think all beholders will at once discover its mysteriously interesting features, and appreciate it for themselves.





長恨歌意圖三幅對(絹本着色)

駒井源琦筆

(各 縦三尺六寸九分、横一尺六寸五分)

大阪 住友吉左衛門君藏

源琦の作品及び評傳は第十二冊に之を載せたり、本品も亦其の有數なる一佳作にして、中幅楊貴妃の嬌艶と、左右幅樓臺樹木の清楚と、竝びに例によりて其の練巧輕妙の技を示せり、特に支那美人畫を得意とせる源琦に在りて、楊貴妃の如きは實に其の絶好命題たり、盛唐の君主玄宗皇帝と愛姫楊氏との情史を叙したるもの古來白居易の長恨歌を推す、載せて長慶集卷第十二に在り、本圖中幅は即ち貴妃の盛時の麗質を畫き、左幅の雨景は、妃の歿後に於ける玄宗の翡翠衾寒き哀情を况出したるものと、おぼしく「夜雨聞鈴斷腸聲」の句意を寫し、右幅は仙化の玉妃太眞の蓬萊宮中日月長き趣を表したるものならむ

SCENES FROM THE POEM, CHANG-HEN-KO.

(Set of three *kakemono*, in colours; each, 3 feet 8 $\frac{1}{4}$ inches by 1 foot 7 $\frac{3}{4}$ inches.)

BY GENKI KOMAI.

OWNED BY MR. KICHIZAYEMON SUMITOMO, ÔSAKA.

(COLLOTYPES.)

Something is said about the works of Genki, and his biography is given in the twelfth volume of this series. The pictures reproduced here are also among the best of his works. All of them show his smooth and skilful hand: the middle one depicts the beautiful Yang-kuei-fei in a charming pose, and the complementary pictures on each side show, in clear and simple treatment, a mansion and trees. As Genki's specialty was the portrayal of Chinese Beauties, the principal picture is the best example of his skill. Among the many poems that sing of the flourishing times of Emperor Hsuan-tsung and his beautiful mistress, Yang-kuei-fei, that by Pai Chu-i, entitled Chang-hen-ko has been, from olden times, considered the best. The pictures we give here tell the whole story: the middle one shows the beautiful lady in the height of her career; the rain-scene of the left-hand *kakemono* suggests the cold, lonely state of the emperor after his beloved mistress' death and makes us recall the stanza: "In the rainy night, as I listen to the mournful, singing sound, I feel as if my very vitals were lacerated by my all-possessing grief." The right-hand *kakemono*, perhaps, shows the dead lady, as alluded to in the passage: "In the palace of Heaven, the days and months are now very long," and these words intimate, of course, that the beautiful lady is perfectly happy and at rest.



天明丁未暮夏
平安 源崎富





源瑞實



老子過關圖(絹本着色) 僧月僊筆

(竪三尺二分、横二尺二寸五分)

京都田中勘兵衛君藏

僧月僊諱は玄瑞、字は玉成、月僊は其の號なり、尾張の國櫻町の産なり、幼にして僧と爲り、江戸増上寺に在り、天資書を好み、櫻井山興に就いて之を學ぶ、後京都知恩院の役僧と爲り、門主の寵遇を受け、て久しく之に仕ふ、元明の古蹟に法とり、又參ふるに應舉、蕪村を以てして、みづから一機軸を出だす、既にして伊勢國山田の寂照寺の住職と爲り、専ら書を作りて名を四方に馳す、遠近の求索價を論じて之に應じ、燭を乘りて咎に繼ぎ、務めて黄金を貯ふ、世頗る之を刺る、然れども近郷の人は月僊のみづから奉ずること儉素にして人を恤むに吝ならざるを知れり、寂照寺元と擅越なし、月僊毫も募縁に由らず、蓄ふる所の財を以て、本堂、大門、庫裏、僧坊盡く之を新築し、經籍を買ひて寺に備ふ、曾て山田に火災あり、月僊即ち毎戸米一俵、金一兩を施して其の窮を救ふ、又金三千兩を政府に納め、請ひて其の利子を以て永く山田貧民救恤の資に充つ、死に臨みて精しく遺書し、盡く其の積む所の財を頒ちて、門弟知人より平生寺門に出入する所の者に及ぶ、浣婆に至る迄十兩の贈遺を受けたりと云ふ、人其の徳に服せざるものなく、聲譽益盛なり、寂する時歳八十九、實に文化六年正月十二日なり、其の書を作るや、毎に自作の詩を題す、曰はく他人の惡詩を題するを防ぐなりと、本圖亦自題の詩あり、安永四年五十五歳の作とす、其の筆墨の風趣は南畫に非ず、圓山に非ず、又四條に非ずして、面相描法頗る奇古の體を帶び、別におのづから一家の典型を成せり、書題老子過關の事は、前冊岩佐勝以遺作の條に述べたるが故に茲に贅せず

LAO-TZE.

(Kakemono, coloured; 3 feet $\frac{1}{2}$ inch by 2 feet 2 $\frac{3}{4}$ inches.)

BY GESSEN.

OWNED BY MR. KAMBEI TANAKA, KYÔTO.

(COLLOTYPE.)

Priest Gessen's posthumous name is Genzui; his surname was Gyokujô. Gessen was his literary name: he was born in Owari province. He became a neophyte in his boyhood, and was then at Zôjôji, Yedo. By nature, he loved painting, and while in Yedo, he studied art under Sankô Sakurai. Subsequently he became a priest of Chion-in, Kyoto, and during his stay at that temple, he developed his talents by studying the old pictures of Yuan and Ming, China, at the same time assimilating the style of Ôkyo and Buson, which he made into one with his own originality. A little while after this, he became head priest of Jakushôji, Yamada, Isé province. His fame as an artist spread abroad, because he painted many pictures and did them according to the prices which his patrons, who came from far and near, offered to pay. He worked in this way from morning till night and accumulated as much gold as possible, until he was despised by the world generally. The people who were his neighbours, however, knew his character perfectly, and knew that he lived sparingly himself, yet disbursed his money freely in charity. This temple had, at that time, no regular parishioners, so Gessen bent himself to erect the buildings which were needed. Without waiting for contributions, he used the money he had accumulated by his art, and built many of the edifices; such as the Main Hall, the Large Gate, the Priests' apartments, and others, as well as purchasing many books for the temple. Once there was a fire in the village, and Gessen gave to the people from each house, one bag of rice and the equivalent of Ten yen to relieve them from suffering. He offered to deposit with the Government a sum of money, the equivalent of 25,000 yen, stating it to be his wish that the interest should be given to the poor of Yamada, to help them. When he was dying, he made his will quite clear, dividing his fortune among his pupils, his friends, and all persons whom he knew as having had some connection with his temple: even the humble old woman who swept the temple was given a hundred yen. So all the people praised his virtue, and his fame became wide-spread. He died at the age of eighty-nine, on the 12th day, 1st month, 6th year of Bunkwa (1809). Whenever he painted a picture, he always wrote a poem of his own composition on it saying: "I hate to have anyone put a different poem from my own here." This picture therefore, as usual with his custom, has a poem composed by him. The picture is the work of his fifty-fifth year, in the 4th year of Anyei (1775). The taste of the method is not the Southern school, it is not the Maruyama school, and again it is not Shijô. The features and the treatment of the whole composition have that quaint specialty which was something unique in the matter of taste. The subject of this picture, Lao-tze is already explained in connection with a picture by Matabei Iwasa, given in the eleventh volume, so we do not repeat here.



關羽圖(絹本淡彩) 岸駒筆

(竪三尺一寸七分、横一尺一寸八分)

男爵岩崎彌之助君藏

關羽字は雲長、支那三國蜀主劉備の雄將なり、其の傳記に至りては、人皆之を知れるが故に、深く説明を要せず、岸駒の作本書に收めたるもの、第三冊の孔雀、第八冊の雙鹿、第九冊の虎、第十三冊の孔雀圖あり、茲に始めて其の人物畫の一好標本を掲ぐ、縦横の霸氣終に消磨せざりしは、岸駒一代の短所なりと雖も、關羽の如き亂世の豪傑を書きては、其の氣味却りて能く妥帖し、凜乎たる雄姿頗る觀るに足れり、石鏃の壯拔なる筆致に至りては、作者得意の所、他人の容易に企及すべからざる妙味あるを賞すべし、邦人畫く所の關羽像、面貌風姿大抵相同じく、本圖も亦之に従へり、蓋し支那傳來の一好藍本ありて、以てかくの如きに至れるならむ

KUAN YU.

(*Kakemono*, slightly coloured; 3 feet $1\frac{5}{8}$ inches by 1 foot $2\frac{1}{10}$ inches.)

BY GANKU.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

The surname of Kuan Yu was Yun-chang. He was a brave general under Liu Pei, the Emperor of Ssu, one of the Three Kingdoms of ancient China. Since his biography is well known to all people, we need not explain much here. Of the works by Ganku, Peafowls, in the third volume; Deer, in the eighth volume; Tigers, in the ninth volume; and Peacocks, in the thirteenth volume, have already been given, and now we reproduce a very good example of his figure painting. If we were to pick out the weak point in his artistic life, we should say that he was too comprehensive in his choice of subjects; but for depicting such a hero as Kuan Yu, a brave man in turbulent times, this characteristic was turned to good account, and produced this picture, which is chivalrous to the ultimate point of praise. In drawing stones and rocks, Ganku was exceptionally skilful; so much so, indeed, that other artists could not easily compete with him. Pictures of Kuan Yu, painted by Japanese artists, in his features and pose, are almost all alike, and this particular one followed the general convention: we think that perhaps this came about from the fact that a good model was originally brought to our country from China, and has been faithfully copied.

來の一冊蓋本ありて、良丁やくの紙を以て至り
別冊同く、本圖を布衣の箱へて蓋し支那書
を賣すべし、世人當て預け關防を簡牘圖考大
清山人の卷に金刻すべしとて、もて別冊也と
吾輩の非難する筆迹に至りては、吾輩得意の
道とて清と鄭年並と藝文館を購ふに足れり
故に關防の蓋印を舊もて其の差刻單り
とて、うお單圖一升の紙に布衣の紙を關防の
裏に一冊別本を附し、關防の蓋印其の指圖を
卷十三冊の扉箋圖あり、茲に故て其の人卿
も、卷三冊の扉箋圖八冊の變典、卷五冊の別
第う別冊を要せず、單圖の別本書の尊む可き
其の指圖に示りて、お人書文を成りて、故に
關防を附し、支那三國諸主親衛の筆迹あり

民國書報館之開辦

(選三只一廿廿六廿一一只一廿八只)

關西圖(熊本藩送) 戰國

KUAN YU.

(Kakemono, slightly coloured; 3 feet $1\frac{1}{2}$ inches by 1 foot $2\frac{1}{10}$ inches.)

BY GANKU.

OWNED BY BARON YAMAMOTO IWASAKI, TOKYO.

(COLLOTYPE)

was originally brought to our country from China, and has been faithfully copied. The surname of Kuan Yu was Yun-chang. He was a brave general under Liu Pei, the Emperor of Sui, one of the Three Kingdoms of ancient China. Since his biography is well known to all people, we need not explain much here. Of the works by Ganku, *Peafowls*, in the third volume; *Deer*, in the eighth volume; *Tigers*, in the ninth volume; and *Peacocks*, in the thirteenth volume, have already been given, and now we reproduce a very good example of his figure painting. It we were to pick out the weak point in his artistic life, we should say that he was too comprehensive in his choice of subjects; but for depicting such a hero as Kuan Yu, a brave man in turbulent times, this characteristic was turned to good account, and produced this picture, which is chivalrous to the ultimate point of praise. In drawing stones and rocks, Ganku was exceptionally skilful; so much so, indeed, that other artists could not easily compete with him. Pictures of Kuan Yu, painted by Japanese artists, in his features and pose, are almost all alike, and this particular one followed the general convention: we think that perhaps this came about from the fact that a good model was originally brought to our country from China, and has been faithfully copied.



松下琴書圖(紙本淡彩)

田能村竹田筆

(竪五尺五寸八分、横一尺五寸六分)

男爵岩崎彌之助君藏

田能村竹田は其の夏山雨後圖を第十二冊に掲げて其の傳を詳述せり本圖は其の歿前一歳即ち天保五年(西曆一八三四年)八月に成り前者の文政十年よりも後るゝこと七年の筆なり其の老いて益々筆墨の蒼雅を加へ老古の趣致愈々枯淡に入れるを見るべし

A POET UNDER THE
PINE-TREES.

(*Kakemono*, slightly coloured; 5 feet 6 $\frac{3}{8}$ inches by 1 foot 6 $\frac{3}{8}$ inches.)

BY CHIKUDEN TANOMURA.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

In the twelfth volume of this series, we gave "Summer Hills after Rain" by Chikuden Tanomura, and carefully explained that picture, giving, also, the artist's biography. The picture here reproduced, was painted in the 8th month, of the 5th year of Tempô (1834), one year before Chikuden's death, and seven years later than the picture given in the twelfth volume, which was produced in the 12th year of Bunsei (1829). We notice from this picture that his brush became more and more effective and his form more supreme as he advanced in years. The technique became simpler, but developed in clean-cut strength.

林窓に入らざるを見よへし
筆墨の森羅を加へて古の題意愈
こゝちの筆は其の筆にて益々
前作の文致十々より勝る
第五巻(前編一八三四年)八月に
成り本編は其の終第一巻に
第十二冊に附して其の終を
田能村竹田は其の夏山雨後閑
閑岩嶺蕭々たる意
(墨正五五七八夜、謝一具正五十六夜)
田能村竹田筆
松平琴書圖(紙本、淡彩)

A POET UNDER THE
PINE-TREES.

(Very much slightly coloured; 2 feet 6½ inches by 1 foot 6½ inches.)

BY CHIKUDEN TANOMURA.

OWNED BY BARON YANOSUKE IWASAKI, TOKYO.

(COLLOTYPE.)

In the twelfth volume of this series, we gave "Summer Hills after Rain" by Chikuden Tanomura, and carefully explained that picture, giving, also, the artist's biography. The picture here reproduced, was painted in the 8th month of the 5th year of Tempō (1834), one year before Chikuden's death, and seven years later than the picture given in the twelfth volume, which was produced in the 1st year of Bunsei (1820). We notice from this picture that his brush became more and more effective and his form more sublime as he advanced in years. The technique became simpler, but developed in clean-cut strength.



林和靖賞梅圖(絹本淡彩)

渡邊華山筆

(竪四尺六寸四分、横一尺八寸八分)

駿河國島田 秋野雅太郎君藏

渡邊華山諱は定靜、字は子安、又伯登、通稱を登と云ふ、全樂堂寓繪堂、金嶺居、隨安居士、昨非居士等の別號あり、三河の田原侯三宅土佐守の臣なり、寛政五年江戸の藩邸に生まる、初め儒を學び、後金子金陵、谷文晁等に就いて畫を學ぶ、天保十年鳩舌小記等の書を著はして時政を誹議したりと云ふを以て罪せられ、田原に閉居す、同十二年十月十一日、歳四十九にして自殺す、其の畫壯年の作は頗る金陵に似たり、後専ら清の王石谷の山水、惲南田の沒骨花鳥を喜び、又洋畫に私淑して頗る肖像に長せり、故を以て山水、人物、花鳥皆之を善くせざるなく、續密の寫實疎淡の草筆、乃至水墨設色一として佳ならざるなく、而も作々皆功力を盡くして、必ずみづから新意を出ださざるなし、畫相の變化實に人をして端睨すべからざらしめ、天分の畫才混々として、洵れざるを認めしむ、宜なる哉、享齡五十に滿たずして能く江戸南畫の木鐸と爲り、以て斯派古今第一の作家と推稱せらるゝや、本圖は天保八年華山四十九歳の作にして、宋朝の名賢和靖先生林君廬を西湖の孤山に結び、梅を栽ゑて之を愛せし故事を畫題とす、圖の上半稍重きに過ぐと雖も、其の慘憺たる工夫、精絶の手腕、蒼雅の筆致、竝びに皆評賞の語を絶す、華山遺作中眞に一二を爭ふべき傑作なり

LIN HO-CHING AND PLUM-BLOSSOMS.

(Kakemono, slightly coloured; 4 feet 7 inches by 1 foot 10 $\frac{3}{4}$ inches.)

BY KWAZAN WATANABÉ.

OWNED BY MR. MASATARÔ AKINO, SHIMADA, SURUGA PROVINCE.

(COLLOTYPE.)

Kwazan Watanabé had several names; that is to say, Shian and Hakutô, etc., and besides that he was called Nobôru. He also used a number of pseudonyms: for example, Zenrakudô, Gûkwaidô, Kintonkyo, Zuiankoji, Sakuhikoji, etc. He was a *samurai* in the service of Miyaké Tosa-no-Kami, feudal lord of Mikawa province. He was born in the feudal mansion, Yedo, in the 5th year of Kwansei (1793). When he was young, he studied Confucianism, and afterwards was taught painting by Kinryô Kaneko and Bunchô Tani. He once criticised the Government in his book, *Ketsuzetsu Shôki*, and for this offense he was punished by being exiled to Tawara, where he secluded himself. He committed suicide on the 11th day, 10th month, 12th year of Tempô (November, 1841), when he was forty-nine years old.

The pictures which he painted when he was young, are like those by Kinryô. Subsequently, he admired painting of Chinese artists, while he also took pleasure in the European style of painting. He was, also, skilful in drawing portraits: therefore he painted very cleverly, landscapes, portraits, flowers and birds. His sketches, his rough drawings, and his finished pictures in India-ink, are all equally good. He had his own, original conceptions for delineating his themes, and consequently the spectators were startled when they beheld his pictures; for he was overflowing with talent. For this reason he was praised as being the best master among many artists, although he was less than fifty years of age.

The picture which we reproduce here was painted in the 8th year of Tempô, when he was forty-five years old. The subject is taken from the following historical incident: there was once a wise man, whose name was Lin Ho-Ching who lived in a monastery on a mountain by the shore of the Western Lake, where he greatly enjoyed his plum-garden. The upper half of this canvas is, perhaps, too strong; yet the artist's pains in drawing the picture and his delicacy, are to be highly esteemed. This is one of the best of Kwazan's masterpieces.

二も争ふへも猶許さる

興義齋の筆遊就ひに嘗て賞の得ざる華山遊中真一
圖の上半部、重なる過りと雖も、其の變遷たる工夫精絶の手
兩端の趣山に結ひ、筆を結んで之を要する故事を畫圖とす
華山四十式黨の件にして、宋明の各賢味精光生林君、應
以て漢派古今黨一の作家と推稱せらるゝや、本圖は天啓八
なる緒草譜正十二篇に於て能く江戸南畫の木鐸と爲
らるゝこと、天啓の畫本題を以て、廻りたるを認むべし、直
意を出たことゝなるは、畫林の變化實二人を以て端明すべ
ばとせらるゝ、而も作々皆妙に盡くして、必するべし、か
るゝるは、興義齋の寫實筆の草筆、乃至水墨畫色一として佳
て難る、實に長き、故に山水人物、花鳥骨之を善くす
の王百谷の山水、南田の没骨、花鳥を喜び、又筆畫に就
して自露す、其の畫非半の件に、興義齋の金鑒に於て、後
て罪せらるゝ、田原の閑居を、同十二年十月十一日、歳四十
缺、舌小語、筆の書さず、筆を以て、非難したるを云ふ、以
筆を擧ぐ、金鑒千金、興義齋の文、興義齋の畫を擧ぐ、天啓十
年、三十三、益平の田原、興義齋の畫、江戶の畫、田原の
富繪堂、金鑒、興義齋の畫、田原の畫、興義齋の畫、田原
興義齋の畫、田原の畫、興義齋の畫、田原の畫、興義齋の畫、

興義齋 田原 興義齋 田原 興義齋 田原 興義齋 田原

(連四頁六廿四、附一頁八廿八)

林味草賞畫圖(林本遊)

興義齋 華山筆

LIN HO-CHING AND PLUM-BLOSSOMS.

(Lithograph, slightly coloured; 4 feet 7 inches by 1 foot 10 inches)

BY KWAZAN WATANABE.

OWNED BY MR. MASATARO AKINO, SHIMADA, SURUGA PROVINCE.

(COLLOTYPE.)

Kwazan Watanabe had several names; that is to say, Shian and Hakutō, etc., and besides that he was called Noboru. He also used a number of pseudonyms; for example, Genrakundō, Gūkwaide, Kintōkyō, Zuisankōji, Sakuhikōji, etc. He was a samurai in the service of Miyake Tōsa-no-Kami, feudal lord of Mikawa province. He was born in the feudal mansion, Yedo, in the 5th year of Kansei (1793). When he was young, he studied Confucianism, and afterwards was taught painting by Kin'yō Kaneko and Bunchō Tani. He once criticised the Government in his book, Kwazanshō, and for this offense he was punished by being exiled to Tawara, where he secluded himself. He committed suicide on the 11th day, 10th month, 13th year of Tempō (November, 1841), when he was forty-nine years old.

The pictures which he painted when he was young, are like those by Kin'yō. Subsequently, he admired painting of Chinese artists, while he also took pleasure in the European style of painting. He was, also, skilful in drawing portraits; therefore he painted very cleverly, landscapes, portraits, flowers and birds. His sketches, his rough drawings, and his finished pictures in India-ink, are all equally good. He had his own, original conceptions for delineating his themes, and consequently the spectators were startled when they beheld his pictures; for he was overflowing with talent. For this reason he was praised as being the best master among many artists, although he was less than fifty years of age.

The picture which we reproduce here was painted in the 8th year of Tempō, when he was forty-five years old. The subject is taken from the following historical incident: there was once a wise man, whose name was Lin Ho-Ching, who lived in a monastery on a mountain by the shore of the Western Lake, where he greatly enjoyed his plum-garden. The upper half of this canvas is, perhaps, too strong; yet the artist's pains in drawing the picture and his delicacy, are to be highly esteemed. This is one of the best of Kwazan's masterpieces.

小園雅集
客居廣濟
一柱擎天
斷崖如削
名聲色在
丁酉春月
宮隨此



勿來關圖(絹本着色) 秦隆古筆

(竪四尺一寸六分、横一尺三寸二分)

駿河國島田 森 淑君藏

秦隆古は下野の人なり、通稱は斧四郎、氏は川勝、川勝は即ち秦姓なり、故に秦を稱す、同國の南書家高久、嵩崖(名は徵、字は子遠、通稱秋輔、別號疎林、外史、寛政八年—天保十四年)の歿後の家を繼ぎ、後故ありて復籍す、然れども尙高久の氏を冒し、款識往々高隆古と署せり、隆古始め書を依田竹谷、江戸の人、谷文晁の門人に學びて、梅齋と號す、中年京都に至り、田中訥言の門人渡邊清及び宇喜多一慧に就いて、有職故實を質し、復古派の土佐風を學び、殊に鳥羽僧正の神髓を得たり、既にして之を先に學びたる所の南宗書と折衷消化して、別にみづから一格を開く、當時訥言の後、一蕙及び岡田爲恭等の如き古土佐の復興を圖る一派ありと雖も、未だ他の流派と調和して、斬新の機軸を出だせる者あらず、獨り隆古ありて始めて能く之を成せり、其の簡古穩雅の筆致、彩法、誠に前人の未だ開拓せざる新境たり、是を以て其の作或は南畫の質勝り、或は土佐の風多きありと雖も、本圖の如きは、其の融和の最も圓満なるものゝ一なり、人物、樹木の形趣善く、兩派を該ね合はせる特技を観るに足る、然るに隆古の畫世眼に喜ばれず、爲に終生を清貧に甘んじて、家道屢空しかりき、僅かに晩年に至りて、其の名稍四方に聞こゆ、曾て下谷の道無し、横町に寓して、無道人と號せるが如き、偶其の狷介みづから居りし白眼嘲俗の志操を察するに足れり、隆古の畫筆情簡雅、一見勿卒毫を驅れるものゝ如しと雖も、其の作に臨みてや、構思多時にして始めて手を下し、小品草幅と雖も、決して苟もせざりしと云ふ、安政六年八月二十六日病みて歿す、歳五十有九、谷中三崎町天龍寺に其の墓あり、本圖の畫題は、昔陸奥守源義家勿來關を過ぎて落花を詠じたる故事なり、歌に曰く、吹く風をなこそ、その關と思へども、道もせに散る山櫻哉

NAKOSO NO SEKI (THE BARRIER NEAR SENDAI.)

(Kakemono, slightly coloured; 4 feet 2 inches by 1 foot 4 inches.)

BY RYŪKO HATA.

OWNED BY MR. SHUKU MORI, SHIMADA, SURUGA PROVINCE.

(COLLOTYPE.)

Ryūko Hata was from Shimotsuké province. His common name was Onoshirō. Originally his family name was Kawakatsu, which family name came from the older family, Hata; hence Ryūko called himself Hata. After the death of Aigai Takahisa, an artist of the Southern school (his name was Chō, pseudonym Shien, commonly called Akisuké, and he used, besides, another pseudonym, Soringaishi; lived from 8th year of Kwansei to 14th year of Tempō, 1796 to 1843) who was also from the same province, Ryūko inherited his property; but, for some cause, he returned to his own house and called himself Takahisa: hence, on his seal and in his signature, the name of Ryūko Takahisa is often given. At first, Ryūko studied under Chikkoku Yoda, a Yedo man, who had been a pupil of Bunchō Tani, and who was surnamed Baisai. In middle life, Ryūko went to Kyōto and there inquired into ancient customs and the history of palaces and ceremonies connected with Court life, etc., from Kiyoshi Watanabé and Ikkei Ukita, pupils of Totsugen Tanaka, and received instruction from them. He studied the style of the Tosa school at the time of its restoration, and became especially adept in the excellencies of Toba Sōjō, so that before long he evolved a method of his own, modeled upon the best points of all his teachers and assimilating the style of the Southern school, which he had previously studied. At that time, there was one school which was striving to revive the ancient Tosa technique; its exponents were Ikkei and Tametaka Okada, but they could not create a new style in harmony with other schools: Ryūko alone could do that. His simplicity and effective brushwork, as well as his method were something quite new: that is, before him no one had attempted the like; therefore his work is partly of the Southern school and partly of the Tosa school. The present picture is one of the most perfect examples of his assimilation; and, as is usual in his canvases, the figures and the trees show many of the characteristics of both schools. Nevertheless, Ryūko was not justly esteemed, and so he was forced to be content with poverty, his purse being often empty. Yet, as his death approached, his fame came to be spread abroad. He once lived in a narrow street, a *cul de sac*, called Yokomachi, Shitaya, Yedo, and was nicknamed Mudōjin, "No Thoroughfare," which proves his eccentricity and we can imagine his fortitude in poverty, his scorn for pretence, and his hatred of worldly things. His pictures seem to be very simple, as if he had abruptly seized a brush, yet he gave much careful contemplation to his themes and to his details before he set to work, not neglecting even his preliminary sketches. On the 26th day, 8th month, 6th year of Ansei (September 22nd, 1860) he became ill unto death. He lived to the age of fifty-nine. The title of the picture reproduced here comes from a stanza by Yoshiiyé Minamoto, Lord of Mutsu, composed as he came to the Nakoso Barrier, near Sendai. It is rendered thus: "Methought this barrier, with its gusty breezes, was a mere name: but lo! the wild cherry-blossoms flutter down so as to block the way."

入るも出るもどき

[illegible]

鯉魚圖
卷之二

(聖四只一廿六食辭 只三廿二食)

來蘭圖錄本齊鈔 秦劉古筆

NAKOSO NO SEKI (THE BARRIER NEAR SENDAI)

(Unknown, slightly coloured; 4 feet 2 inches by 1 foot 4 inches).

AT 011-000728 578

OWNED BY MR. SHUKU MORI, SHIMADA, SUROGA PROVINCE.



山水畫卷(紙本淺絳)

貫名海屋筆

(全長五尺九寸二分、鑒七寸二分)

尾張國盛田久左衛門君藏

貫名海屋名は苞、字は子善、又君茂と云ふ、海屋は其の號なり、晩年菰翁と號す、通稱は泰次郎、阿波の人にして京都に住じ、儒を以て業とす、初め其の舅氏に従ひ、狩野風の着色畫を學びしが、後明の大家錢穀、字は叔寶、文徵明と同時の人、山水清老逸品に入ると稱せらるゝの山水畫帖を見て、大いに其の風を喜び、翻然格を改めて、南宗畫の山水を書き、以て一代の盛名を博せり、文久三年五月六日歿す、年八十有六、本書卷は安政三年(西曆一八五六年)即ち海屋七十九歳の作にして、例に依りて解索的披麻皴と清古の樹法と、並びに老練奇逸の妙を觀るべし。

LANDSCAPE.

(*Makimono*, monochrome; whole length 5 feet 11 inches, width 8½ inches.)

BY KAIOKU NUKINA,

OWNED BY MR. KYŪZAYEMON MORITA, OWARI PROVINCE.

(COLLOTYPE.)

Kaioku Nukina's surname was Shizen or Kummo; Kaioku was his pseudonym: in later years he called himself Sūwō. He was commonly called Taijirō. He was a man from Awa province, and lived in Kyōto. He was a professional teacher of Confucianism. At first he studied coloured pictures of the Kanō school under his father-in-law and afterwards he saw some landscapes by Chien Ku, a famous artist of the Ming dynasty. Kaioku was very much interested in this school, and he changed his method to that of the Southern school and studied landscapes. At last he achieved great fame. He died on the 6th day of the 5th month of the 3rd year of Bunkyū (June 21st, 1863), at the age of eighty-six. The picture which is reproduced here was painted when he was seventy-nine years old, that is in the 3rd year of Ansei (1856). It may be taken as an example of his simple, clear way of painting, and the touch of his mysterious, light, and veteran hand is most conspicuous.

諸吉の樹着と持たふ法縣香蘇の蝦と購ふ
 十民衆の計にうて圖に繪りて韻索の蜂と繪
 畫の父の三子西行一八五の年頃と繪りて
 則ち父及三平五其六日野平八十と繪す
 又南宮儀の山をさし見たり一男の繪す
 書前を景す大りの其の風を喜む(繪繪林と苑
 の人山氷霜茶蘇品の人とを雜せとま)の山氷
 うは(繪圖の大案繪畫半お味實文蕭朗と繪
 畫の父の三子西行一八五の年頃と繪す
 國策の人)うて取帶の繪し繪し起て樂す
 お香の繪りて無平道を想ふ(國策の父
 其の父の三子西行一八五の年頃と繪す

賈志敏題

山水畫學源本新義

(Measurements: monochromator; whole length 2 feet 11 inches; width 8 1/2 inches)

OWNED BY MR. HUGHES, 1001 N. 10TH ST., OMAHA, NEB.

WHAT TO TALK

雨楊水鷗圖(絹本淡彩)

西山芳園筆

(竪四尺二寸、横二尺)

大阪清海復三郎君藏

西山芳園の作は先に第十一冊に其の雙鷺圖を出だせり、今又本圖を掲ぐ、前者の松に比して、楊葉等の一層輕巧なるを観るべし

WILLOW-TREES AND HERONS.

(*Kakemono*, in colours; 4 feet $\frac{1}{10}$ inch by 1 foot $11\frac{7}{8}$ inches.)

BY HÔYEN NISHIYAMA.

OWNED BY MR. MATASABURÔ KIYOMI,
ÔSAKA.

(COLLOTYPE.)

In the eleventh volume of this series, we have already shown a picture by Hôyen Nishiyama, A Pair of Snowy Herons in the Rain; and now again we reproduce a masterpiece by the same artist. When we compare the willow-trees in this picture with the pine-tree in the former one, we find that the willows are executed with a lighter and more skilful touch than the pine of the previous picture.

23
 繪葉巻の一冊輕巧なるもの
 本圖を綴り前巻の巻に附して
 二其の雙葉圖を出せば、今又
 西山装圖の許お武に附十一
 大廻 寄新巻二冊并兼
 (銀四員二廿附二員)
 西山装圖筆
 雨樹水鏡圖(繪本將録)

WILLOW-TREES AND HERONS.

(Illustrations in colours; 4 feet 4 1/2 inch by 1 foot 11 1/2 inches.)

BY HÔYEN NISHIYAMA.

OWNED BY MR. MATASABURÔ KIYOMI.

ÔSAKA.

(COLLOTYPE.)

In the eleventh volume of this series, we
 have already shown a picture by Hôyen Nishi-
 yama, A Pair of Snowy Herons in the Rain; and
 now again we reproduce a masterpiece by the same
 artist. When we compare the willow-trees in this
 picture with the pine-tree in the former one, we
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 and more skillful touch than the pine of the pre-
 vious picture.



明治四十年二月二十日印刷
明治四十年二月二十五日發行

〔眞美大觀第十四冊奥附〕

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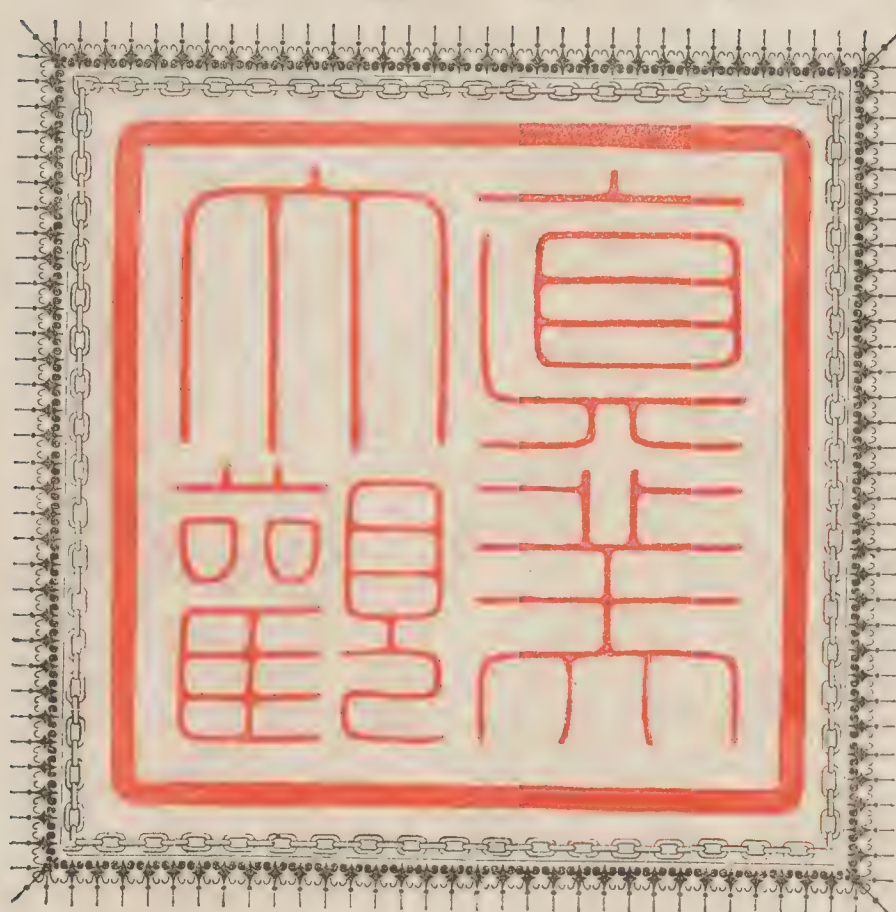
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